

THE

MARCH • 1955



INLAND

PRINTER

**Small Printer Can Have Better Profits**

**Your Plant Needs a House Magazine**

**Some Legal Pointers for Printers**

**Equipment Needs Automatic Lubrication**

**Get More Printing Sales in Your Town**



*Leading Publication in the World of Offset-Letterpress Printing*

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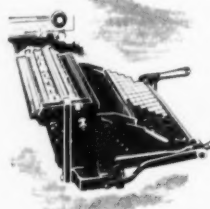
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**Agencies:** Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, San Francisco. **In Canada:** Canadian Linotype, Limited, Toronto, Ontario

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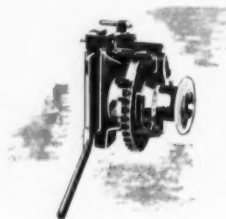
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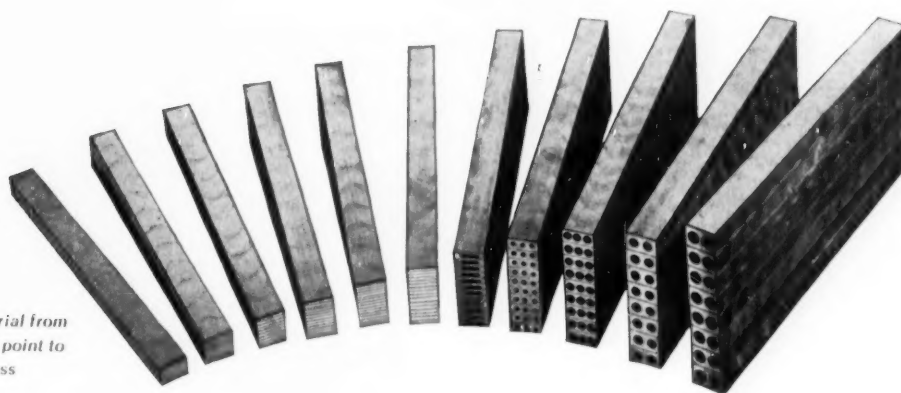
**One-Turn Shift** is fastest (2 seconds by actual test), simplest, safest method of magazine shifting. Channel entrance remains fixed in position.



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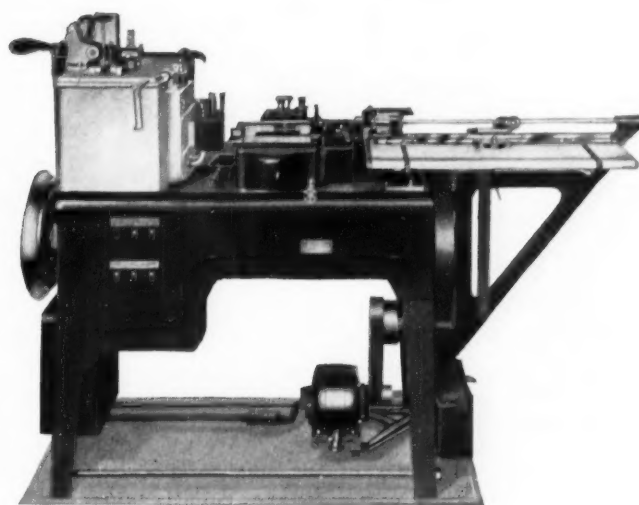


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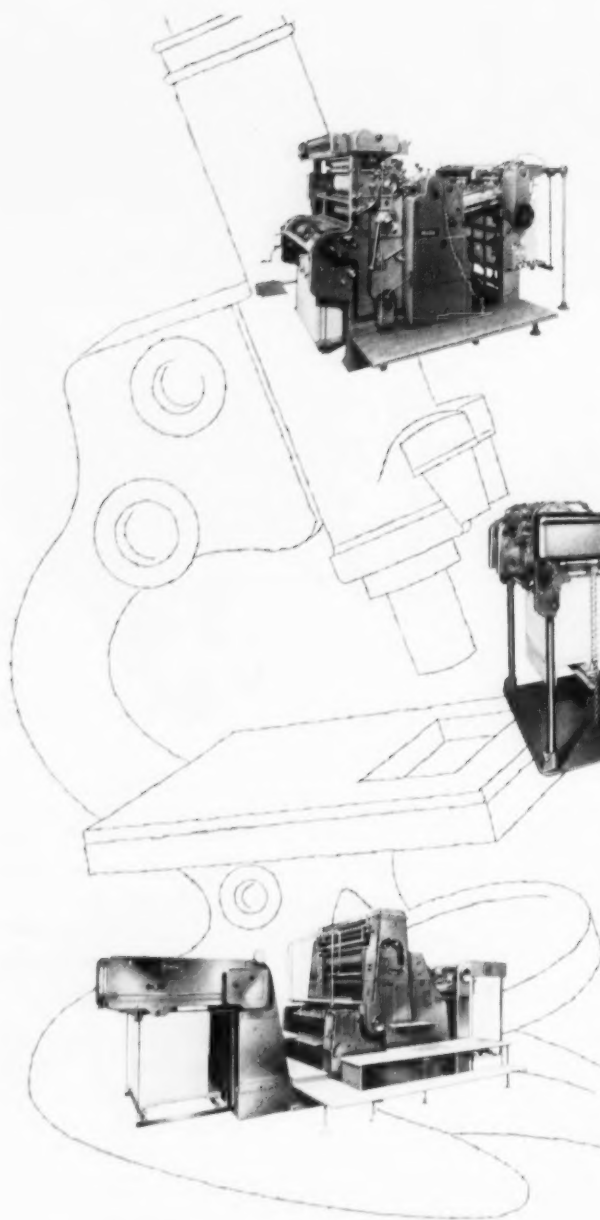
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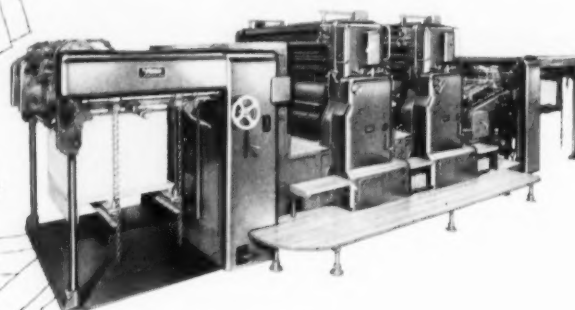
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Complete Line of  
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41 Single Color	30 x 42	6800
41 Two Color	30 x 39	6800
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49 Two Color	36 x 49½	6500
61 One to Five Color*	42 x 58	6500
76 One to Five Color*	52 x 76	6000

\* The Miehle 61 and 76 Offsets are built on the Unit Construction principle and are available as one, two, three, four, and five color presses.

**The Miehle**

*Leader  
among the world's  
manufacturers of  
fine printing equipment.*

MARCH 1955

Vol. 134

No. 6

# The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

## In this issue

• Production men and plant managers will find plenty of helpful hints to boost plant efficiency in the leading article by C. Robert Jones. This is the first of three articles that will discuss production problems, and the methods for solving them, in small, medium, and large plants. • One way that many plants have found to raise output is the installation of automatic lubrication equipment on presses and other machines. The savings in time and dollars often make top management wonder why they didn't think of this years ago. On page 50, George Ransom discusses some of the various automatic oiling systems that may prove valuable to you. • Saving money is important, but making it is important, too, and two articles are aimed at the sales side of business. On page 48, David T. Armstrong tells why you should have a house magazine and how it can get and hold customers. And P. R. Russell, on page 54, describes an important possibility for more sales that you may be overlooking in your area. • In the field of design, G. H. Petty is back with another in his Basic Design series, this one dealing with that usually-ugly duckling, the business reply card. • The regular department editors are on hand, too, with helpful hints that may solve many of those knotty day-to-day problems in your plant. • March cover design by LeRoy Barfuss, Rochester, New York.

## Next month

A new series of articles, each dealing with some phase of costing and pricing of printing, will start in April. They will be written by Olive A. Ottaway, executive secretary of the Toronto Graphic Arts Association, who wrote the recent series on printing sales. Miss Ottaway has been teaching pricing and estimating for the past 18 years. Lots of other time-saving, profit-making articles and departments on the board, too.

## Manuscripts

The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

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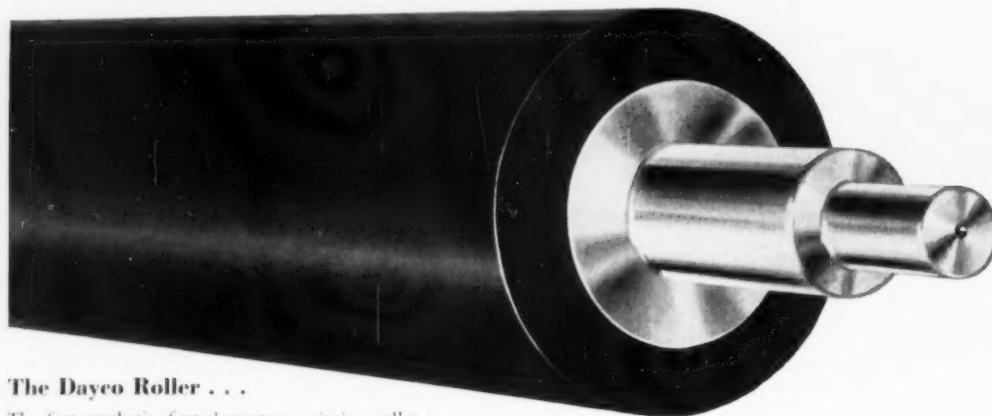
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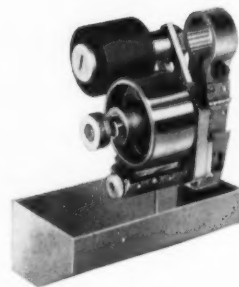


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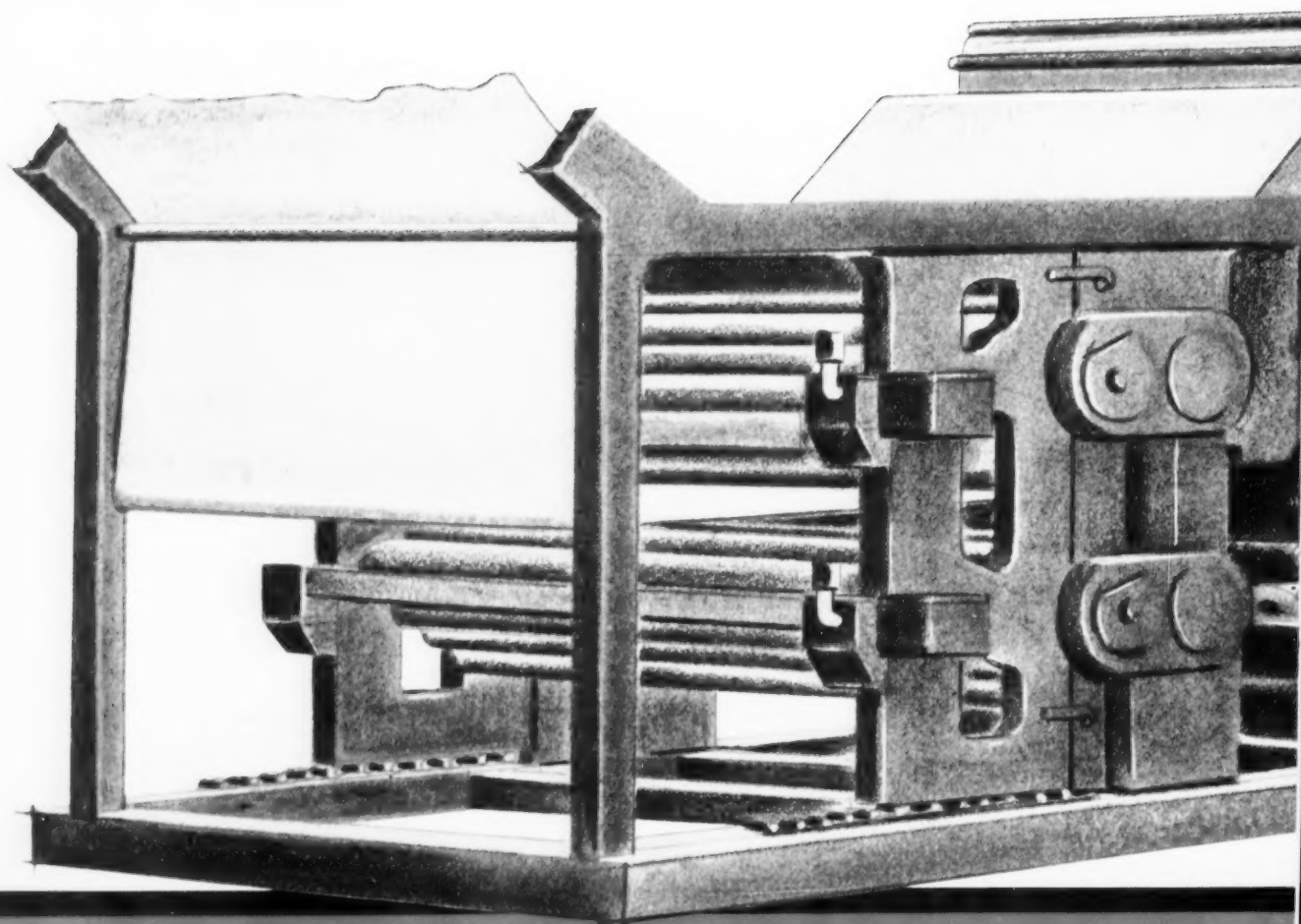
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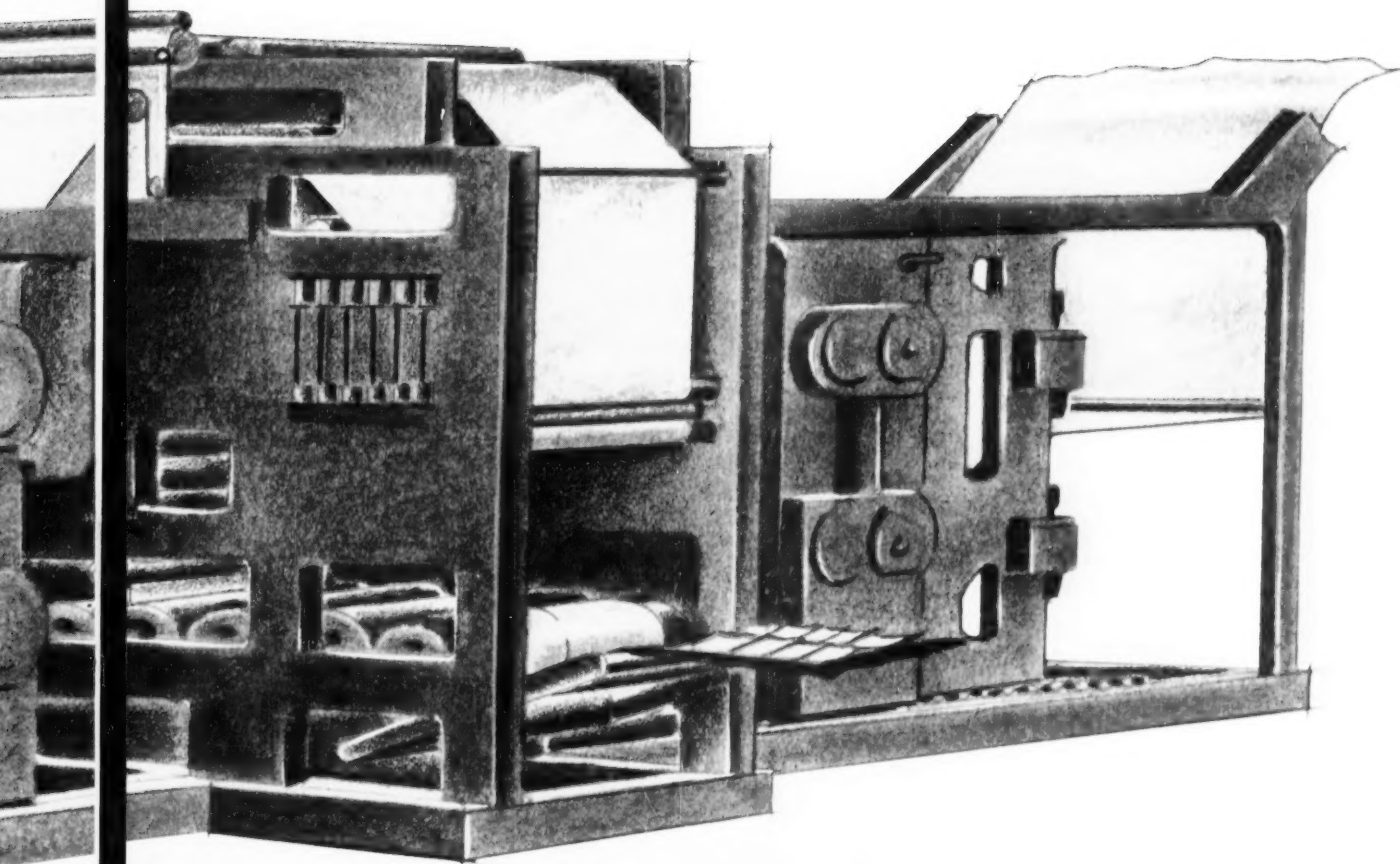
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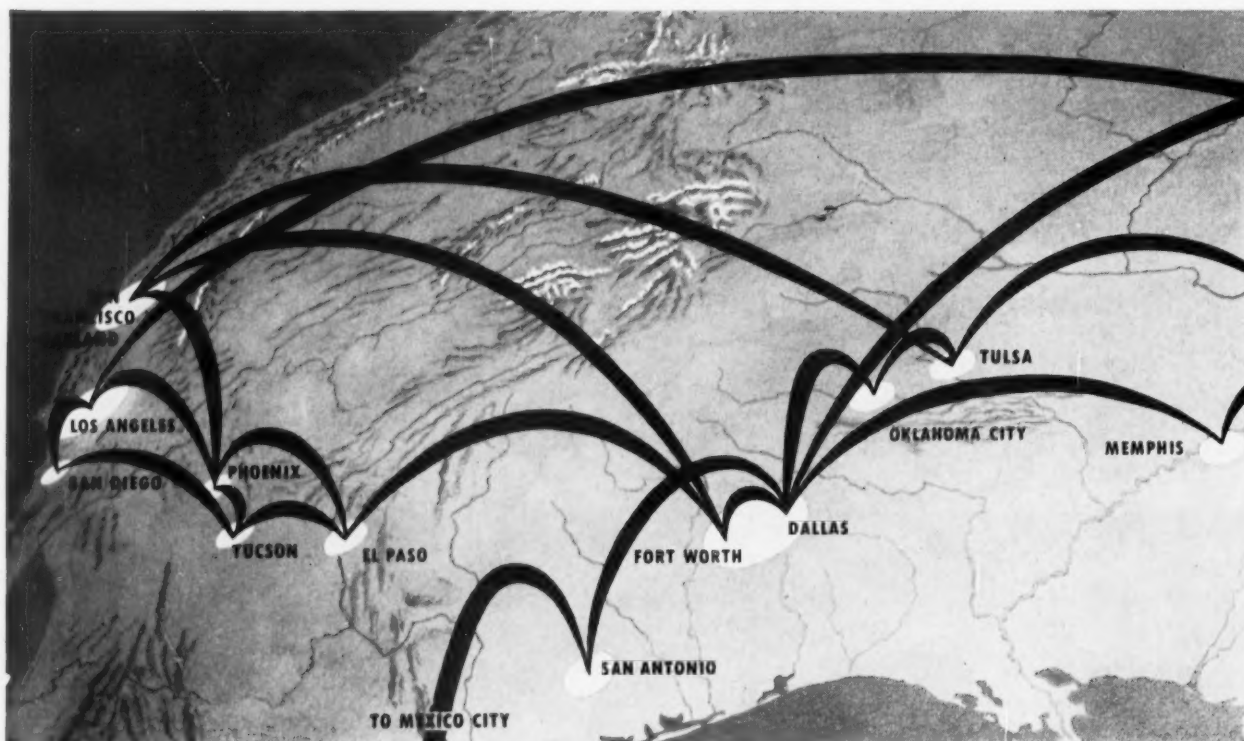
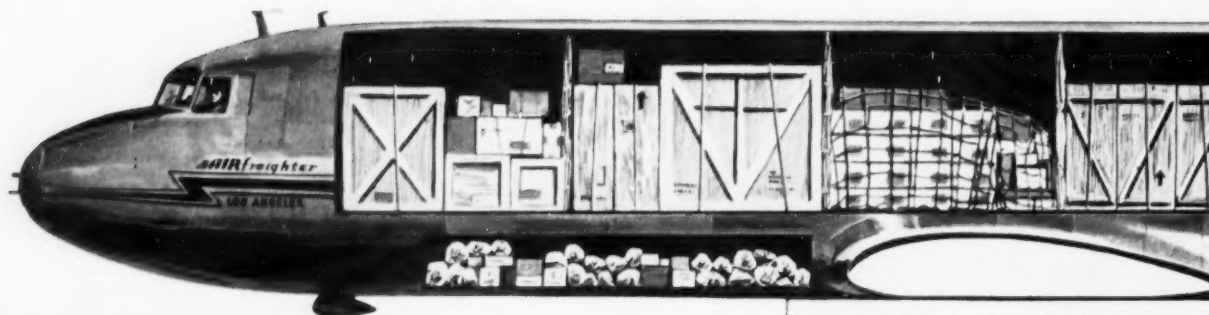
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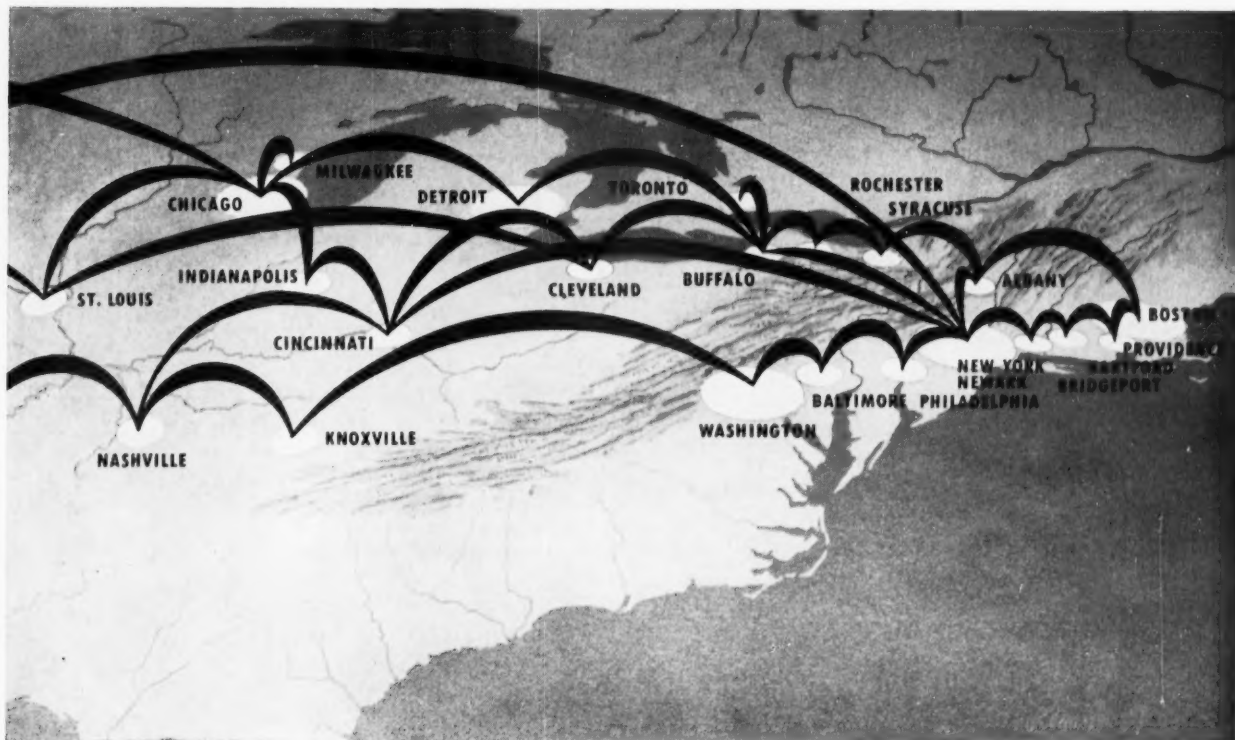
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Pittsburgh General Paper Corp. P. O. Box 12  
Pittsburgh The Whitaker Paper Co. 1005 Beaver Ave. N. S.  
York The Mudge Paper Company 222 S. Pershing Ave.  
York Quaker City Paper Co. Duke & Hay Streets

**RHODE ISLAND**  
Providence Cook-Vivian-Lindemeyer & Co. 26 Custom House St.

**SOUTH DAKOTA**  
Sioux Falls Sioux Falls Paper Co. First & 11th Streets

**TENNESSEE**  
Knoxville Graham Paper Company 700 Dale Ave.  
Memphis Graham Paper Company 345 S. Front Street  
Memphis Western Newspaper Union 395 S. Front Street  
Nashville Graham Paper Company 10 Cummins Station

**TEXAS**  
Arlene Southwestern Paper Company 242 Walnut Street  
Austin Graham Paper Company 207 San Jacinto  
Dallas Southwestern Paper Company 413-417 S. Field St.  
Dallas Graham Paper Company 302 N. Market St.  
El Paso Graham Paper Company 201 Anthony Street  
Fort Worth Southwestern Paper Company 70 Jennings Ave.  
Houston Graham Paper Company 1401 Sterrett Street  
Houston Southwestern Paper Company Taylor & Shearn  
Lubbock Graham Paper Company 1824 Avenue G  
San Antonio Graham Paper Company 130 Graham Street

**UTAH**  
Salt Lake City American Paper & Supply Co. 444 S. 2nd West St.  
Salt Lake City Western Newspaper Union 126 Pierpont Ave.

**VIRGINIA**  
Lynchburg Caskey Paper Company, Inc. 33 Cabell Street  
Richmond B. W. Wilson Paper Company, Inc. 10th & Cary

**WASHINGTON**  
Seattle Carter Rice & Co. of Washington 2905 W. 3rd Ave.  
Seattle West Coast Paper Company 414 Holgate St.  
Spokane Independent Paper Company 921 W. Broadway  
Tacoma Allied Paper Company 2215 Center Street  
Yakima Carter Rice & Co. of Yakima 514 S. 2nd Ave.

**WEST VIRGINIA**  
Charleston Copco Papers, Inc. 1537 Mansford St.

**WISCONSIN**  
Madison Westport Paper Company 2211 Fordem Ave.  
Milwaukee Oshkosh Paper Company 106 North Broadway  
Milwaukee Standard Paper Company 4040 N. Richards St.  
Oshkosh Oshkosh Paper Company 58 Algoma Blvd.

*Consolidated*

production gloss • modern gloss • flash gloss  
productolth • consolith gloss • consolith opaque

CONSOLIDATED WATER POWER & PAPER CO. Sales Offices • 135 S. La Salle St., Chicago 3, Ill.

enamel  
printing  
papers





"He's absolutely fit to be tied!"

■ Losing out on a big printing order is enough to send your blood pressure on a wild stampede. But these two simple facts can help you get control of the situation in a hurry . . .

One-third of the cost estimate for the average printing job is paper . . . and *Consolidated Enamel Printing Papers* cost less!

For example, *Production Gloss*, Consolidated's top grade enamel, gives outstanding performance found only in finest enamels—yet costs \$40 to \$80 less per ton! Thousands of tons have given excellent results since Consolidated perfected the modern papermaking method.

Let us *prove* that Consolidated Enamel Printing

Papers can give you high quality results for *less*!

Find the name of your nearest Consolidated merchant on the opposite page. He'll show you actual printing comparison tests that *prove* Consolidated Enamels give equal or better quality for less—regardless of coating method. Only he has these convincing tests and can offer these savings. Ask him for free trial sheets—no obligation.

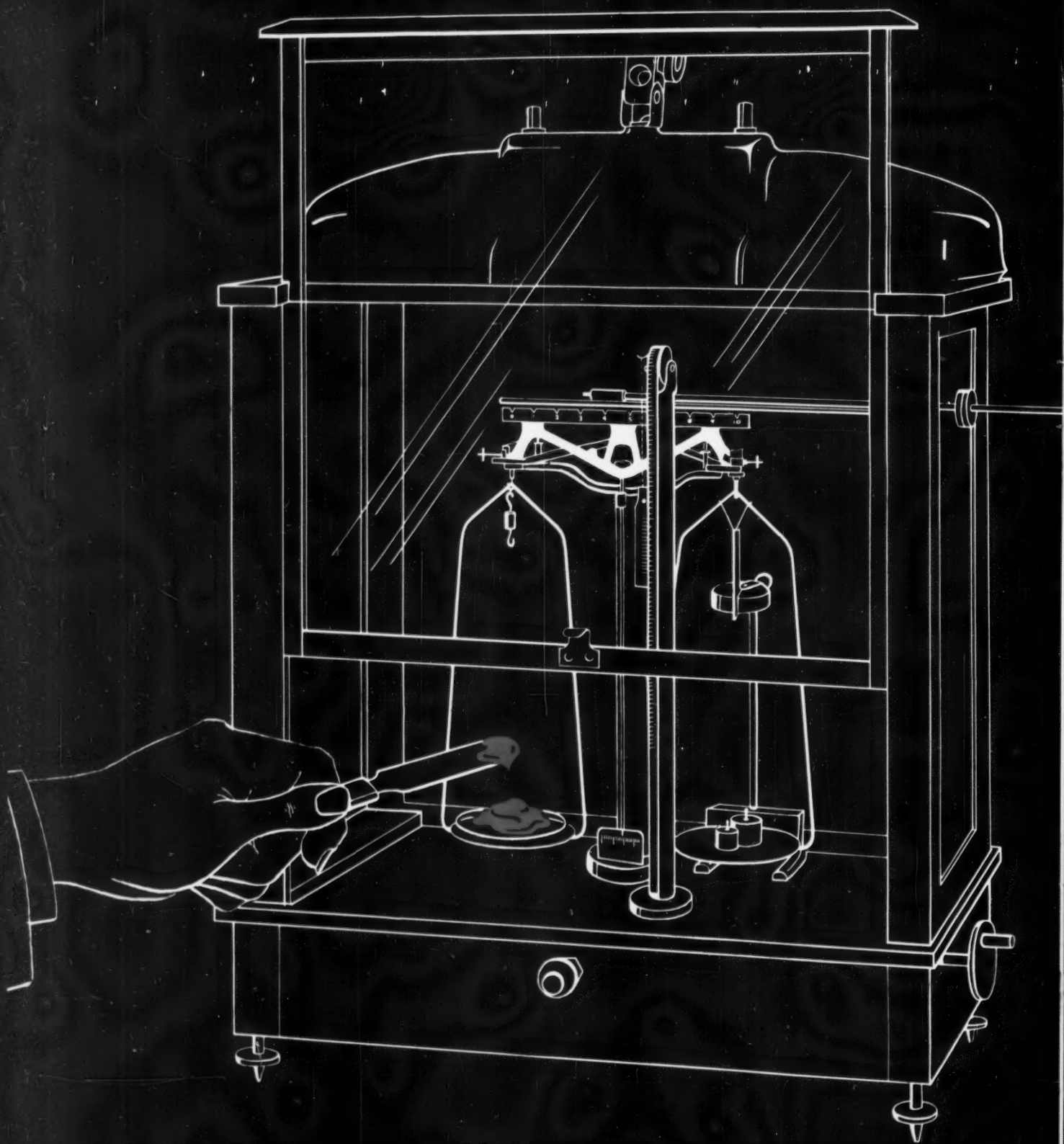
***Consolidated***

enamel  
printing  
papers

production gloss • modern gloss • flash gloss  
productolith • consolith gloss • consolith opaque

CONSOLIDATED WATER POWER & PAPER CO. Sales Offices • 135 S. La Salle St., Chicago 3, Ill.

# A COLOR HANGS



# S IN BALANCE

## ***Color strength in IPI inks is evaluated by these ultra-precision balances for better color uniformity***

The components in a printing ink formulation, unless properly dispersed, can throw a formula completely out of balance.

Unless the pigment is well dispersed in an ink, random samples from a single batch and successive batches of this ink will vary perceptibly in color strength. This results in low quality printing, imperfect color matches and less mileage.

IPI technicians check pigment dispersion by the use of balances or scales sensitive enough to weigh an eyelash. They can measure ink samples to within one-millionth of an ounce and compare the results against established color standards for each individual ink. Thus, color uniformity of each batch of ink is tested before a shipment leaves one of our factories.

This scientific yardstick is further proof of the emphasis IPI places on quality control. For you, it means high quality inks—and better quality printing.

## ***IPI service at work for you***

Printing plants of all sizes are invited to use IPI's complete ink service facilities in printing centers from coast to coast. Each local IPI service station and branch is staffed by local experienced ink men, well-seasoned in the special printing problems of each locality. They are always on call to help you solve any printing problems—large or small—that may arise. For prompt ink service with a personal touch, contact IPI.

IPI and IC are trade-marks of Interchemical Corporation

**Interchemical Corporation**

PRINTING INK DIVISION • 67 W. 44th ST., NEW YORK 36, N. Y.



**RELY ON IPI FOR LEADERSHIP IN INK RESEARCH**

The advertisement features a black background with several overlapping, organic shapes in white, light gray, and dark gray. These shapes represent different paper products. Thin white lines with dots at the end connect the labels to their respective shapes. The labels are as follows:

- mohawk superfine**  
text, cover  
& bristol
- half-moon vellum**
- mohawk vellum**  
cover &  
bristol
- navajo**  
text  
& cover
- artemis**  
text &  
cover

mohawk papers  
are an  
ideal  
background  
for good design and fine printing.

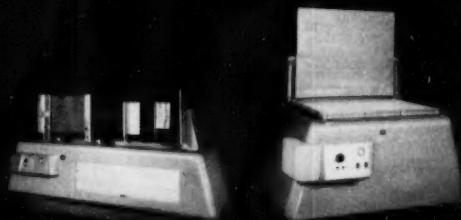


# **new** ATF offset equipment lets you...

- **add offset to letterpress**
- **do your own platemaking (or more of it)**
- **step up from duplicating to offset printing**

easily... quickly... at low-cost

new FREE booklets give



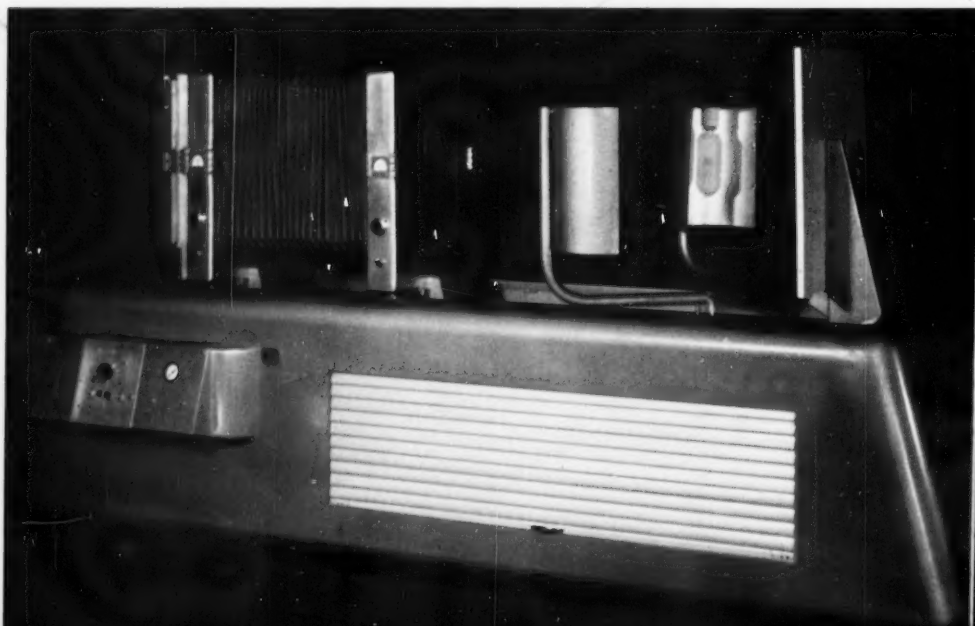
important facts—



see back page

# here's the easy way

**NEW ATF MASTERCRAFT CAMERA** design and performance are years ahead of others in same price range. Exclusive features include electronic focusing, automatic diaphragm control, illumination integrator (to compensate for lighting variables) and vacuum copy-holder (eliminates glass between copy and lens). Another important asset of the Mastercraft Camera is its 15" color-corrected Wray Apochromatic lens. Takes films up to 18" x 18". These features add up to better and faster production. For more information, send for ATF's new booklet. See back page. Price: \$1295.00, F.O.B., Factory.



## FOUR NEW ATF PRODUCTS

**NEW ATF MASTERCRAFT PLATEMAKER** combines printing frame, rub-up table, and stripping table in one efficient unit. You save space and cost as compared to buying separate units. It handles plates up to 27 $\frac{3}{4}$ " x 39 $\frac{3}{4}$ ". Automatic timing and electronic integration of light make plate-making operation easy. Stripping table has adjustable straight edges and uniform illumination. Rub-up table is used for developing exposed plate. Counter-balanced moving parts, convenient controls, movable vacuum pump, attractive all-steel construction. For more information, send for ATF's new booklet. See back page. Price: \$689.00, F.O.B., Factory.



**Easy-to-operate  
ATF Chiefs make  
offset pay off big!**

Here are the presses that are *proven producers* and *they're priced right*. More important, they're easier to set up and run than most offset presses. They get started faster on each job. This quicker get-away gives you more saleable production in less time. And the Chief's simplicity of operation makes it easy to learn and to produce good quality printing.

**Select the Chief best suited to your requirements**



**The ATF Chief 20**

This press is most economical when your work is divided between 8½ x 11 forms and smaller sizes.

Speed  
3200 to 5500, variable  
Sheet size  
8" x 10" to 14" x 20"  
Print size  
13" x 19½"

Send coupon for fact-filled  
Chief 20 Booklet.

**The ATF Chief 22**

For the printer most of whose work calls for 8½ x 11 non-bleed forms, here's the most efficient press.

Speed  
2700 to 5500, variable  
Sheet size  
8" x 10" to 17½" x 22½"  
Print size  
17" x 22"

For complete details send  
coupon for Chief 22 booklet.

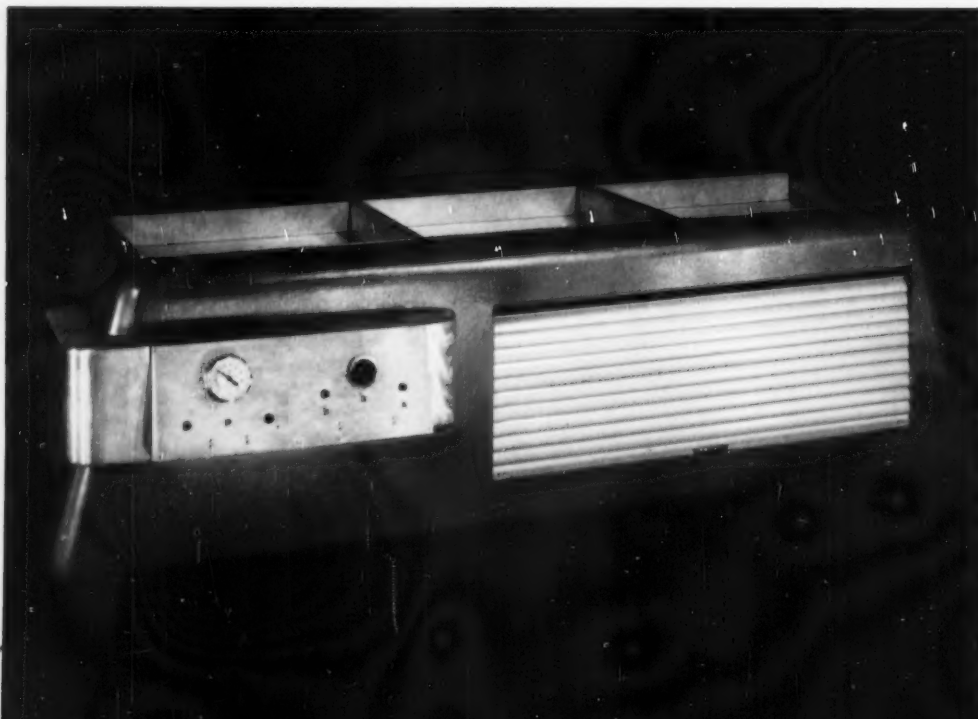
**The ATF Chief 24**

Here's the best press for the printer who runs a great many 8½ x 11 bleed sheets.

Speed  
2700 to 6000, variable  
Sheet size  
8½" x 11" to 17¾" x 24½"  
Print size  
17" x 24¾"

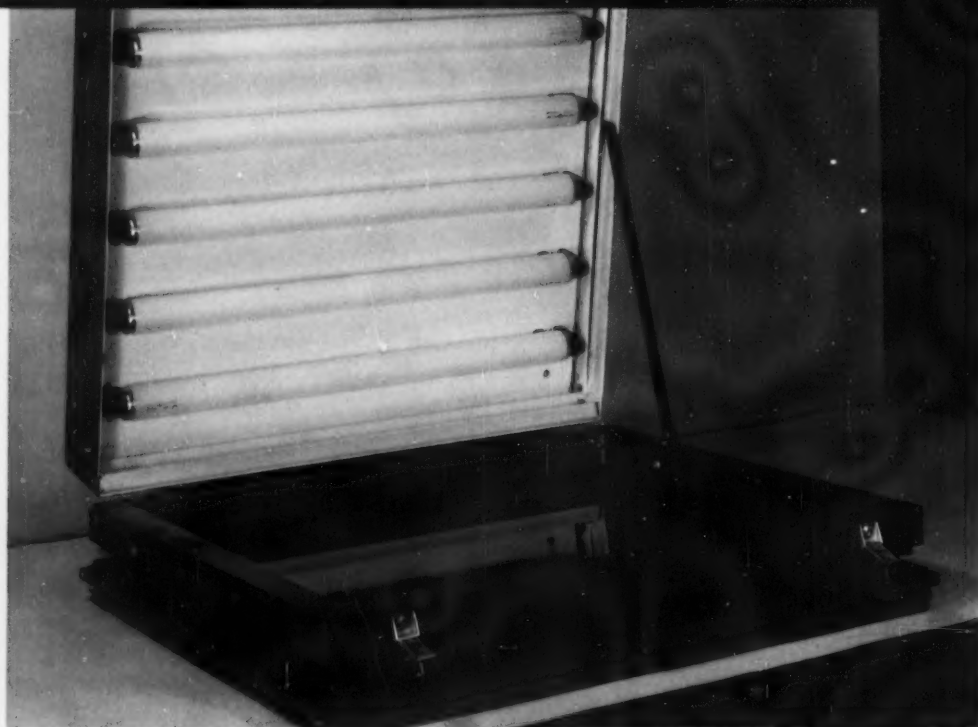
Send for the whole story in  
the Chief 24 booklet on back  
page of this insert.

# to tap the booming offset



**NEW ATF Mastercraft Developing Unit** is a constant temperature dark-room sink. Gives your film uniform quality. No danger of spoilage due to solutions of variable temperature, no varying the developing time and no need for special short stop non-hardening solutions. Connects to your hot and cold water outlets and plugs into any 115 V AC circuit. A refrigerating unit is available where cold water temperature may climb higher than 68°F. Automatic water-saving control; stainless steel trays for developer, short stop and hypo; ample storage space for chemicals; sturdy construction. See back page for booklet. Price: \$769.00, F.O.B., Factory.

## MAKE OFFSET EASY, PROFITABLE



**NEW ATF Kwikplate** makes up to 17½" x 22½" offset plates in 4-8 minutes. (Plates up to 20" x 23½" can be processed.) Portable 60-lb. vacuum type unit plugs into any 110 V AC outlet. Here's all you do: just place pre-sensitized plates and "flat" in printing frame...turn on vacuum pump to form tight seal...set automatic timer to control length of exposure. Fluorescent Blacklight tubes provide uniform illumination. Follow simple development steps and the plate is ready for the press. For more information, send for ATF's new booklet. See back page. Price: \$295.00, F.O.B., Factory.



# offset market . . .

## ERECRAFT

UNIT is a  
ture dark-  
your film  
to danger  
o solutions  
rature, no  
oping time  
or special  
hardening  
ts to your  
er outlets  
ny 115 V  
rigrating  
here cold  
ure may  
an 68°F.  
r-saving  
steel trays  
hort stop  
e storage  
ls; sturdy  
ack page  
\$769.00,

## ABLE

## KPLATE

" x 22½"  
3 minutes.  
" x 23½"  
Portable  
type unit  
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in print-  
n vacuum  
t seal . . .  
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sure. Flu-  
ht tubes  
illumina-  
develop-  
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send for  
let. See  
\$295.00,

## LETTERPRESS PRINTERS

With the use of offset printing skyrocketing, now's the time to declare yourself in on extra profits by adding offset facilities. It will enable you to obtain additional business from your present customers. It will open the door to new customers. You'll have all the time-saving and cost-saving advantages of offset working for you instead of against you. The new equipment shown here, plus an ATF Chief Press, make your move into offset easier than ever before. Send coupon on back page of this insert for complete information.

## OFFSET PRINTERS

If you are considering adding camera and platemaking facilities, or expanding your present ones, you should investigate this new ATF equipment. It will enable you to handle these requirements quickly, easily and profitably.

Of special interest to newcomers in this field will be the new booklet "Stepping Up Profitably in Offset." Booklets on each of the four new items are also available. See back page.

## DUPLICATOR OPERATORS

See how you can "Step Up Profitably In Offset" by adding larger press equipment and your own platemaking facilities. With a real press like the ATF Chief you save time and money by running jobs two up and four up. You can also run a much wider range of stocks and turn out much better quality work, including color and close register jobs. And ATF's new platemaking facilities will speed your job handling, cut your outside purchases, and reduce down-time. Use the coupon on the back page to get the booklets showing you how to do it.

American Type Founders, a subsidiary of Daystrom, Inc.  
200 Elmora Avenue, Elizabeth, New Jersey



BETTER, MORE PROFITABLE PRINTING

FROM THE WIDEST LINE OF PROCESSES

Gravure • Letterpress • Offset

# new ATF booklets give you latest offset information!

- Two-color booklet on new ATF Mastercraft Camera highlights applications, advanced features, easy operation, specifications.
- Fact-jammed booklet on new space-saving ATF Mastercraft Platemaker spells out advantages, operation, and specifications.
- New ATF Mastercraft Developing Unit booklet explains features, construction, and specifications on this constant-temperature dark-room sink.
- ATF Kwikplate booklet shows you how easily you can make your own offset plates with this efficient, compact new unit.
- "Stepping Up Profitably In Offset" tells letterpress printers, small offset operators how easy and profitable offset can be—the ATF way.

The complete story on all ATF Chief offset presses is also yours for the asking. There's a booklet on each press, showing features and specifications. The Chief line includes: the Chief 20 (14" x 20" sheet); the Chief 22 (17½" x 22½" sheet); the Chief 24 (17¾" x 24½" sheet); the Chief 29 (22½" x 29" sheet).

Send this coupon for free copies of booklets on Chief presses, new equipment



American Type Founders, Inc.  
200 Elmora Avenue  
Elizabeth, New Jersey

Dear Sirs:

Please send me copies of the following booklets:

ATF Kwikplate ☐    ATF Mastercraft Platemaker ☐    ATF Mastercraft Camera ☐  
ATF Mastercraft Developing Unit ☐    Chief 20 ☐    Chief 22 ☐    Chief 24 ☐  
Chief 29 ☐    Stepping Up Profitably In Offset ☐    • • • • •

Name \_\_\_\_\_ Position \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

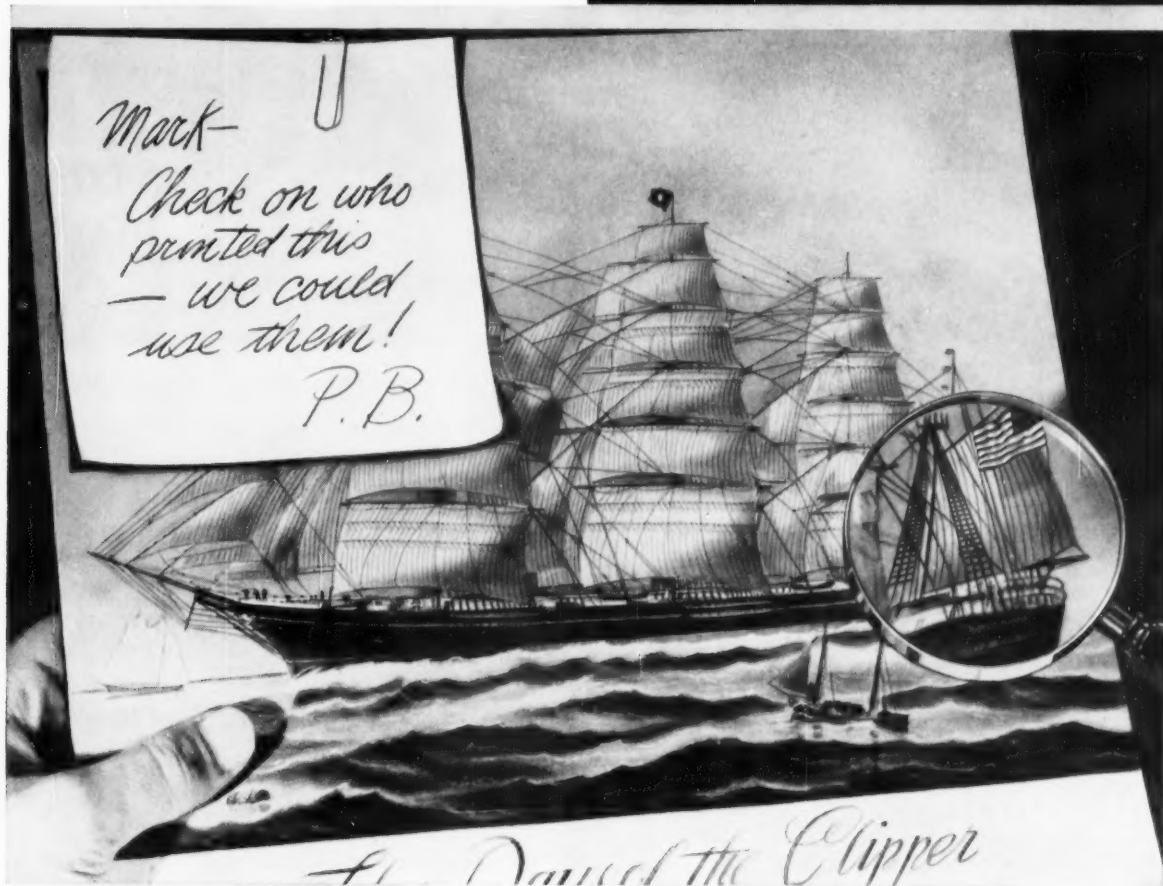
American Type Founders, a subsidiary of Daystrom, Inc.  
200 Elmora Avenue, Elizabeth, N. J.



BETTER, MORE PROFITABLE PRINTING  
FROM THE WIDEST LINE OF PROCESSES

Gravure • Letterpress • Offset

get *D*etail  
that earns  
new dollars!



WARETONE MIRROR FINISH  
OLD TAVERN METALLICS  
WARE POSTCARD  
M-J SUPER COVER  
GUARANTEED FLAT GUMMED PAPERS  
RELYON REPRODUCTION PAPER

**McLAURIN-JONES COMPANY**  
HEADQUARTERS: BROOKFIELD, MASSACHUSETTS  
Offices: New York, Chicago, Cincinnati, Los Angeles  
Mills: Brookfield and Ware Mass., Homer, La.

You know the printing that goes out of your shop is your best salesman.

McLaurin-Jones Fine Papers give your print jobs the kind of striking detail and sparkling clearness that creates interest in your work.

Don't miss these new clients and new dollars McLaurin-Jones Fine Papers can earn for you.

**McLAURIN-JONES FINE PAPERS**



STANDARD PAPER CO.  
Milwaukee, Wisconsin



THE WHITAKER PAPER CO.  
Detroit, Michigan



SOUTHWEST PAPER CO.  
Wichita, Kansas

SUPERIOR PAPER CO.  
Louisville, Kentucky



BUTLER PAPER CO.  
Phoenix, Arizona



BUTLER PAPER CO.  
Kansas City, Missouri

SAXON PAPER CORP.  
New York City, New York



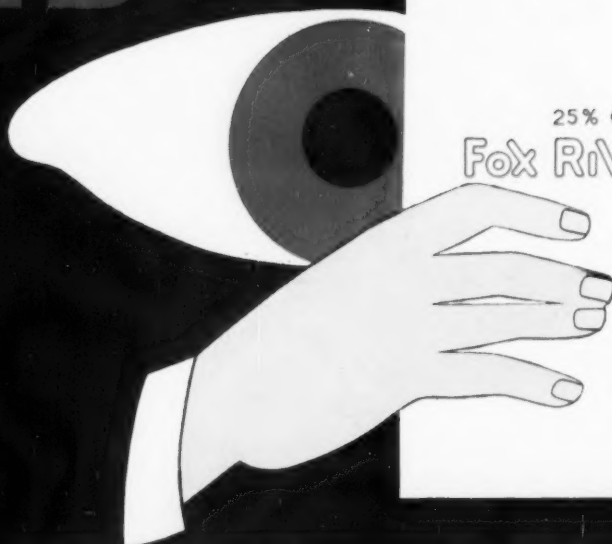
*the coast to coast*

*Truck Sign*

*that tells you who sells*

# FOX RIVER BOND

*for  
better looking  
business letters*



25% COTTON  
Fox River Bond

SOUTHWESTERN PAPER CO.  
Dallas, Texas



GENERAL PAPER CORP.  
Newport, Kentucky



S. P. RICHARDS PAPER CO.  
Atlanta, Georgia



WEST COAST PAPER CO.  
Seattle, Washington



MURNANE PAPER CO.  
Chicago, Illinois



SOUTHWESTERN PAPER CO.  
Fort Worth, Texas



CANNON PAPER CO.  
Toledo, Ohio



AMERICAN PAPER & SUPPLY CO.  
Salt Lake City, Utah



MID STATES PAPER CO.  
Terre Haute, Indiana



OKLAHOMA PAPER CO.  
Oklahoma City, Oklahoma



LA SALLE PAPER CO.  
Los Angeles, California



BUTLER PAPER CO.  
Denver, Colorado



COLUMBIA PAPER CO.  
Los Angeles, California



ALLIED PAPER CO.  
Tacoma, Washington



NACKIE PAPER CO.  
Milwaukee, Wisconsin



LA SALLE PAPER CO.  
Chicago, Illinois



SOUTHWESTERN PAPER CO.  
Houston, Texas



# Fox River cotton papers in your city

YOUR CUSTOMERS are seeing these sales-making posters on the trucks of Fox River merchants in your area . . . everyday!

"CASH-IN" ON THE INTEREST THIS CAMPAIGN IS CREATING:

1. Use Fox River papers...and tell your customers you do!
2. Always quote on Fox River . . . you'll be surprised how little these finest papers add to the total cost of the job.
3. Ask your Fox River merchant for the Eye Test Kit, or other Fox River samples that you and your salesmen can carry.

You'll like the way Fox River papers print . . . how flat they lay on the skids or in the feeder . . . how bright and clean your jobs look . . . how pleased your customers will be with your work. Keep Fox River papers in mind for all your printing jobs.

BONDS - LEDGERS - ONION SKINS  
THIN CARDS - VELLUMS - BRISTOLS

FOX RIVER PAPER CORPORATION, Appleton, Wis.

Check here, too, for your Fox River merchant . . . these are merchants whose trucks are not illustrated:

## ALABAMA ARIZONA CALIFORNIA

Montgomery — Weaver Paper Company  
Tucson — Butler Paper Company  
El Centro — W. A. Scheniman Paper Co.  
Fresno — Sierra Paper Company  
Long Beach — Sierra Paper Company  
Los Angeles — Sierra Paper Company  
Oakland — Pacific Coast Paper Co.  
San Diego — Sierra Paper Company  
San Francisco — Davis-Colton Paper Company  
Seaboard Paper Company

## COLORADO

Colorado Springs — Butler Paper Co.  
Pueblo — Butler Paper Company

## CONNECTICUT

Bridgeport — Equity Paper Company  
Hartford — Geo. W. Millar & Co., Inc.  
Madison — Geo. W. Millar & Co., Inc.  
New Haven — The Arnold-Roberts Co.

## IDAHO

Idaho Falls — American Paper & Supply Co.  
Pocatello — Consumers Paper Corp.

## ILLINOIS

Champaign — Crescent Paper Company  
Chicago — Birmingham & Prosser Co.  
— J. W. Butler Paper Company

## INDIANA

Peoria — Butler Paper Company  
Rock Island — C. J. Duffey Paper Co.  
Evansville — Butler Paper Company

## IOWA

Fort Wayne — Butler Paper Company  
Indianapolis — Crescent Paper Co.  
Cedar Rapids — Butler Paper Company

## KANSAS

Des Moines — Birmingham & Prosser Co.  
Wichita — Butler Paper Company

## MAINE MARYLAND MASSACHUSETTS

Augusta — The Arnold-Roberts Company  
Baltimore — The Mudge Paper Company  
Boston — The Arnold-Roberts Company  
Worcester — Geo. W. Millar & Co., Inc.

## MICHIGAN MINNESOTA

Grand Rapids — Central Michigan Paper Company  
Minneapolis — Butler Paper Company  
— C. J. Duffey Paper Company  
— The Paper Supply Company

## MISSOURI

St. Paul — C. J. Duffey Paper Company  
Kansas City — Birmingham & Prosser Co.  
— Weber Paper Co.

## MONTANA

St. Louis — Birmingham & Prosser Company  
Butler Paper Company  
Springfield — Butler Paper Company  
Springfield Paper Company

## NEBRASKA

Billings — Yellowstone Paper Co.  
Lincoln — Schwarz Paper Company

## NEW JERSEY

Jersey City — Gotham Card & Paper Co., Inc.  
Newark — Newark Envelope Company

## NEW MEXICO

Albuquerque — Butler Paper Company  
New York City — Geo. W. Millar & Co., Inc.  
— The Paper Center Inc.

## NEW YORK

Fargo — Fargo Paper Company  
Minot — Fargo Paper Company

## NORTH DAKOTA

Cleveland — Brewer Chilcote Paper Company  
Columbus — Cincinnati Cordage & Paper Co.  
Springfield — Nesbitt Paper Company

## OHIO

Philadelphia — Clinton Envelope & Paper Company  
— A. Hartung & Company  
— The J. L. N. Smythe Company

## PENNSYLVANIA

Pittsburgh — Brubaker Paper Company  
Scranton — Elm Paper Company  
York — The Mudge Paper Company

## RHODE ISLAND

Providence — The Arnold-Roberts Co.  
Chattanooga — Southern Paper Company

## TENNESSEE

Memphis — Western Newspaper Union  
Nashville — Bond-Sanders Paper Co.

## TEXAS

Abilene — Southwestern Paper Co.  
Spokane — Independent Paper Company

## WASHINGTON

Walla Walla — Snyder-Crecelius Paper Company  
Yakima — West Coast Paper Company

## EXPORT AGENTS

New York City — Butler American Paper Co.  
— E. J. Hanson, Inc.

WOELZ BROTHERS, INC.  
Appleton, Wisconsin



PACIFIC COAST PAPER CO.  
San Francisco, California



WEST COAST PAPER CO.  
Portland, Oregon



FRASER PAPER CO.  
Portland, Oregon



BUTLER PAPER CO.  
Detroit, Michigan



BUTLER PAPER CO.  
New Orleans, Louisiana



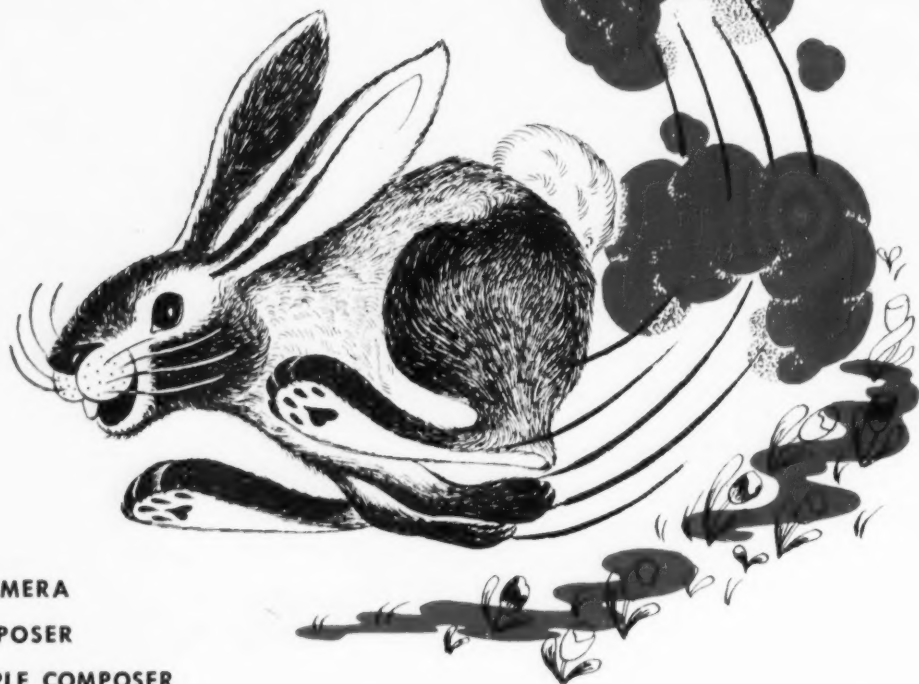
SOUTHERN PAPER CO.  
Knoxville, Tennessee



BEENE PAPER CO.  
Tulsa, Oklahoma

# **24 HOUR**

## **OFFSET PLATE SERVICE**



48" PROCESS CAMERA

76" PHOTO COMPOSER

20" x 24" MULTIPLE COMPOSER

PRODUCTION PRESS PROOFING

## **PROCESS COLOR PLATE COMPANY**

531 SO. JEFFERSON ST., CHICAGO 7, ILL., PHONE WEBster 9-0522

NIGHT PHONE WEBster 9-0526

12 of America's Largest Railroads Use  
Atlantic  
Papers  
for Better  
Results



America's Leading  
Businesses...  
Like America's  
Leading Printers  
Specify Atlantic  
Papers

When you're looking for the best, look to the leaders. And, in the selection of paper for business printing, Atlantic is the first choice of the leaders. The reasons? Simple. Atlantic papers are reasonable in cost yet have the appearance and feel of much more expensive papers. They print well, look well . . . create the impression of quality.

When you recommend a paper, recommend Atlantic — the paper that makes *your* life easier in two ways: it results in a better *looking* finished job; it runs smoothly and easily with less make-ready time.

AMERICA'S LEADING BUSINESSES USE



*Atlantic*

AMERICA'S LEADING BUSINESS PAPERS

MADE BY EASTERN CORPORATION • BANGOR, MAINE



**ATLANTIC BOND**

a remarkable #1 sulphite that is clean, clear, crisp bond. One of the very few sulphite bonds with a genuine watermark . . . and the only #1 sulphite that identifies each sheet with the weight right in the watermark.

**ATLANTIC OFFSET**

a stable, moisture-controlled offset paper with maximum opacity-for-weight in a customer-pleasing bright, blue-white.

**ATLANTIC LEDGER**

a real rugged sheet that is perfect for office forms or ruling . . . with a specially sized surface for pen and ink work.

For sample books of these or other Eastern Papers contact your Eastern paper merchant.

# Staude "1000"

## ROTOGRAVURE PRESS



### COMPLETE INLINE EQUIPMENT FOR CARTONS . . . WRAPPERS . . . LABELS

- *Designed to run at 1,000 ft. per min....*
- *Integral assembly for fast changeover...*
- *Printing width: 26" to 44"...*
- *Circumference: 23" min.; 46" max....*

Heavy duty design . . . exclusive doctor blade mounting for easy accessibility . . . 360° running register . . . frictionless ball bearings used throughout . . . color units on individual bed plates . . . additional units easily added at any time . . . fast makeready changeover time. These are only a few of the features that add up to more profitable volume for your plant. A Staude representative can show you how you can improve plant efficiency with the "1000".



See Us At The  
**NAT'L PKG. EXPOSITION**  
Booths 1188 and 1194

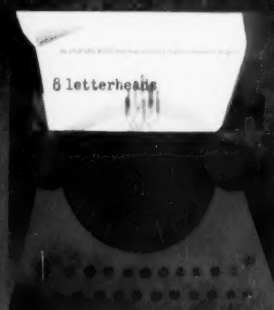
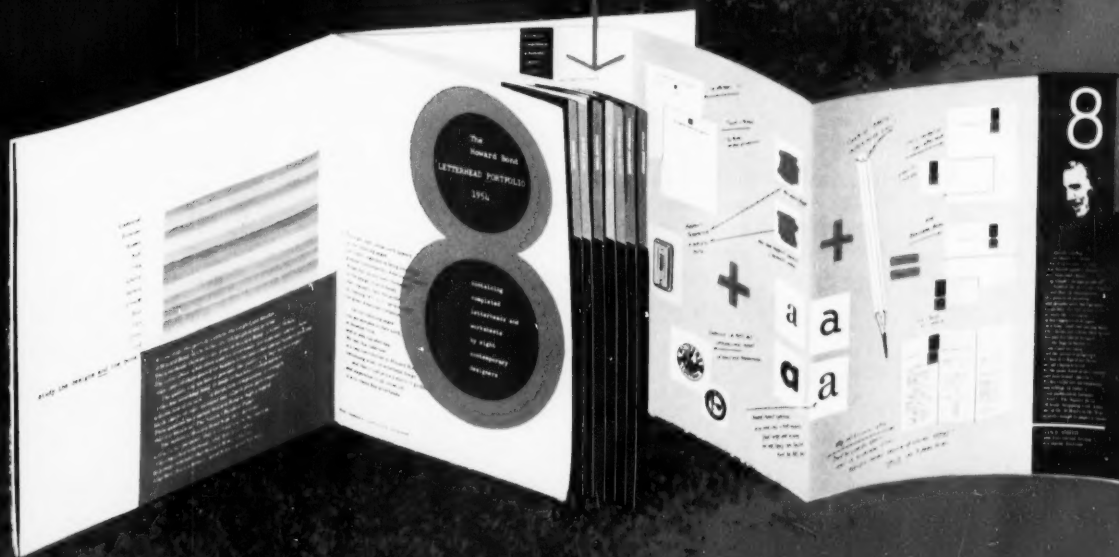
**E. G. Staude MFG. COMPANY, INC.**

2675 UNIVERSITY AVENUE  
ST. PAUL 14, MINNESOTA

LONDON REPRESENTATIVE: W. T. GIBBS, 33 FIRS DRIVE, CRANFORD, MIDDLESEX, ENGLAND



\* DESIGNERS' INDEX—see below



Ask your  
Howard Paper Merchant  
or write  
Howard Paper Mills, Inc.  
HOWARD PAPER CO. DIVISION  
URBANA, OHIO

*Yours*

if you promise to prize it!

There's never been a letterhead book like this—one that combines the talents of eight of America's top designers.\* Here you'll find eight of the freshest, most provocative letterhead ideas you've ever seen, *plus* each artist's own worksheets and comments on how and why he created his unique design. We know of no other such "over-the-shoulder" look into what contemporary designers are thinking and doing.

We believe you will prize this book, and will want to save it for future reference. We think, further, that you will notice how Howard Bond contributes to its interest and elegance. But Howard Bond users have come first, and the number of additional copies is limited. Therefore, *please request it on your letterhead!* Your interest will be honored at once.

the nation's  business paper

# Howard Bond

Companion Lines: Howard Ledger • Howard Mimeograph  
Howard Writing • Howard Posting Ledger



**DESIGNERS' INDEX:** SAUL BASS • BRUCE BECK  
WILL BURTIN • FREEMAN CRAW • LOUIS DORFSMAN  
MORTON GOLDSHOLL • JEROME GOULD • DAN E. SMITH

Kluge

Kluge

Kluge

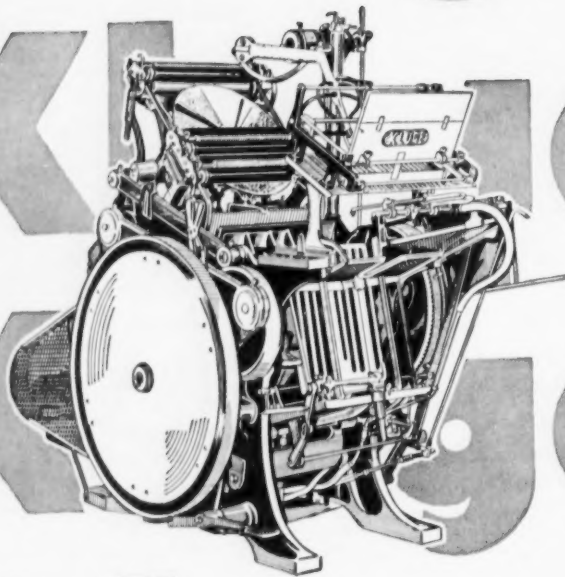
**Kluge**

Kluge

Kluge

Kluge

Kluge



*The  
Easiest  
Press  
to Run*

BRANDTJEN & KLUGE, INC.  
SAINT PAUL 3, MINNESOTA

*Prospect  
contacted...  
sale closed*

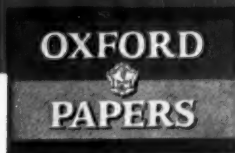
Direct mail advertising makes millions of selling contacts every day—to open doors for salesmen, to close sales, to build good will. The *right* paper is of vital importance to better looking, more economical and more effective direct mail. Ask your Oxford Merchant to show you successful examples of direct mail that helps build sales.

**TWO VALUABLE AIDS.** (1) *The new OXFORD SELECTOR CHART, a time-saving master guide to the right grade for each purpose.* (2) *The new OXFORD PAPER COST CALCULATOR for finding the exact cost per 1000 sheets. Ask your nearby Oxford Merchant or write us direct.*



# Oxford Papers

*Help Build Sales*



OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y.  
OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.  
MILLS AT RUMFORD, MAINE AND WEST CARROLLTON, OHIO

There are  
two sides to  
every label!



When the job calls for a label with quick tack and firm adhesion, choose a label sheet backed with Dennison strong Non-Blocking® gumming. It sticks fast and firm — even to materials like rough paper, porous wood and coarse textiles. Liberal moistening will not wash away the gumming.

A faint, agreeable flavor of sassafras characterizes this gumming. It is clear-colored — so it will not detract from the appearance of your labels.

Like all Dennison Gummed Papers, a label sheet backed with Dennison strong Non-Blocking® gumming is a pleasure to handle in your pressroom. It's air-conditioned during manufacturing to resist atmospheric changes. It lies flat and feeds freely.

You'll find the widest selection of label papers available with Dennison strong Non-Blocking® gumming. Your paper merchant will be glad to suggest suitable Dennison Gummed Papers for specific jobs.

**Dennison strong Non-Blocking® gumming sticks tight**

**Dennison**

DENNISON MANUFACTURING COMPANY  
GUMMED PAPER DIVISION • FRAMINGHAM, MASSACHUSETTS

## GUMMED PAPERS

*A complete line of gummed papers including: White and Colored Label Papers — Heat Seal Papers — Pyroxylin Metallics — Kromekote® Gummed Papers — Day-Glo® Gummed Papers — Silkote® Gummed Offset — and Gummed Hollands*



**IN 58 CORNERS OF THE U.S.A.—**

# Cline-Westinghouse SERVICE!



## WITH DAY AND NIGHT PHONES CLINE AND WESTINGHOUSE HAS SET NEW HIGHS IN STANDARDS OF SERVICE

For the overwhelming number of newspapers ordering and installing Cline-Westinghouse Drives and Controls, three Cline Electric Service Offices and 55 Westinghouse Engineering and Service locations, with qualified factory trained men, are located strategically over the U.S.A.—all on 24-hour alert.

### FOR DAY OR NIGHT SERVICE . . . CALL CLINE FIRST

Cliffside 4-7500, Chicago  
Venable 6-0701, New York  
Madison 6-3881, Los Angeles

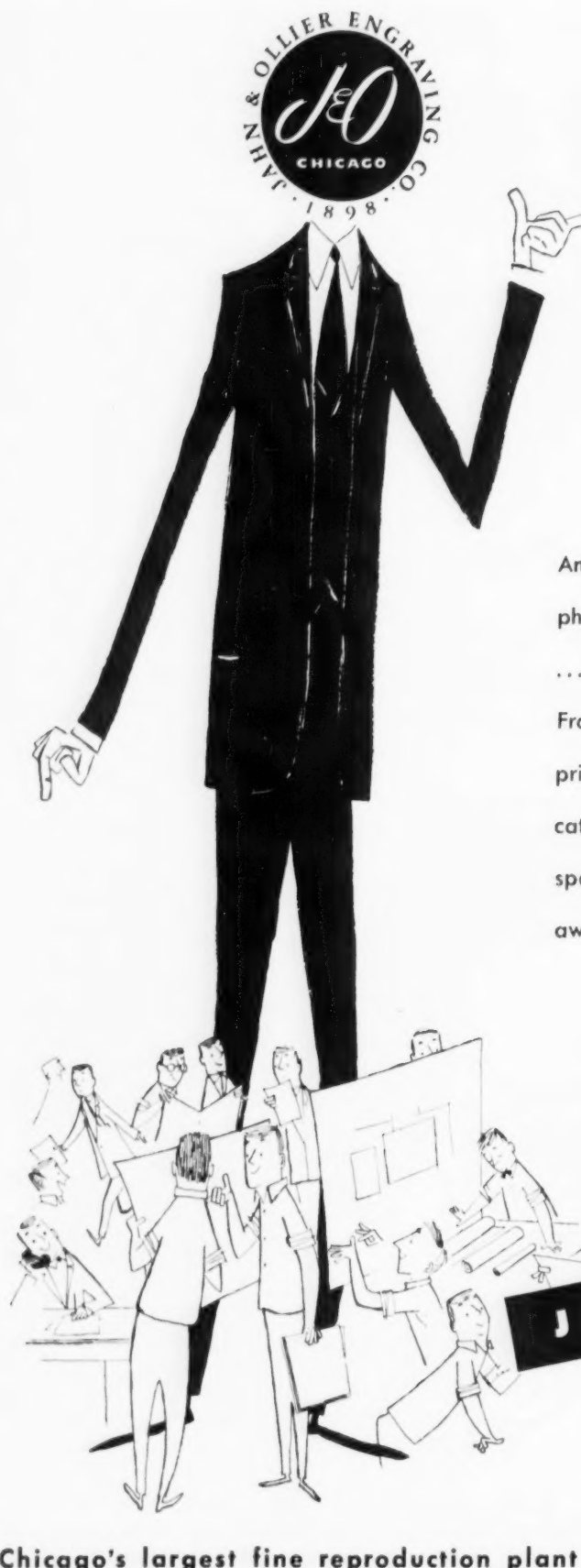
**Cline Westinghouse**  
*Drives and Controls*

CLINE ELECTRIC MANUFACTURING COMPANY  
3405 West 47th Street, Chicago 32, Illinois  
Los Angeles 17, California • New York 17, New York

#### Contact first your closest Cline office!

These Cline offices are backed up by Westinghouse's Engineering & Service locations — also available for service!

Akron, Ohio	Jefferson 3165
Atlanta, Georgia	ATwood 1642
Baltimore, Maryland	Plaza 2-0300
Beaumont, Texas	4-1481
Birmingham, Alabama	53-2411
Boston, Massachusetts	Liberty 2-0600
Bridgeport, Connecticut	4-0151
Buffalo, New York	Washington 3966
Charlotte, North Carolina	6-6461
Cincinnati, Ohio	Garfield 2250
Cleveland, Ohio	Cherry 1-7600
Columbus, Ohio	MAin 5527
Dallas, Texas	Riverside 5231
Davenport, Iowa	3-2761
Denver, Colorado	KEystone 8121
Des Moines, Iowa	2-0244
Detroit, Michigan	TRinity 2-7010
El Paso, Texas	2-5691
Fresno, California	4-5097
Grand Rapids, Michigan	9-3105
Houston, Texas	CHarter 4691
Huntington, W. Virginia	7146
Indianapolis, Indiana	MArket 3301
Jackson, Michigan	2-0519
Kansas City, Missouri	MArrison 7122
Louisville, Kentucky	Clay 0212
Memphis, Tennessee	8-8546
Milwaukee, Wisconsin	BRoadway 6-1800
Minneapolis, Minnesota	GRanville 3545
Newark, New Jersey	MArket 2-0200
New Orleans, Louisiana	RAYmond 8656
Norfolk, Virginia	5-1639
Omaha, Nebraska	ATlantic 7793
Philadelphia, Pennsylvania	EVERgreen 2-1200
Phoenix, Arizona	Alpine 4-3158
Pittsburgh, Pennsylvania	ATlantic 1-8400
Portland, Oregon	CApital 1-9151
Providence, Rhode Island	GAAses 1-0818
Richmond, Virginia	2-4758
Roanoke, Virginia	6263
St. Louis, Missouri	CEntral 1-1120
Salt Lake City, Utah	5-3413
San Diego, California	Franklin 8151
San Francisco, California	EXbrook 2-5353
Seattle, Washington	MAIn 0808
Spartanburg, South Carolina	7652
Spokane, Washington	EMpire 3371
Springfield, Massachusetts	6-8373
Syracuse, New York	2-1361
Toledo, Ohio	GArdfield 4625
Tulsa, Oklahoma	3-3191
Utica, New York	4-1194
Washington, Dist. of Col.	NATional 8-8843
Wilkes-Barre, Pennsylvania	3-1144
Youngstown, Ohio	4-1118



**J&O**  
JAHN & OLLIER ENGRAVING CO.  
CHICAGO  
1898

# Knee deep IN TALENT

And it's all ready to serve you! Our photoengravers are craftsmen . . . artists . . . masters of all methods and techniques.

From your ideas they can make printing plates that make house organs, catalogues, booklets and folders sparkle. Our talent, is your talent and awaits your call day or night.

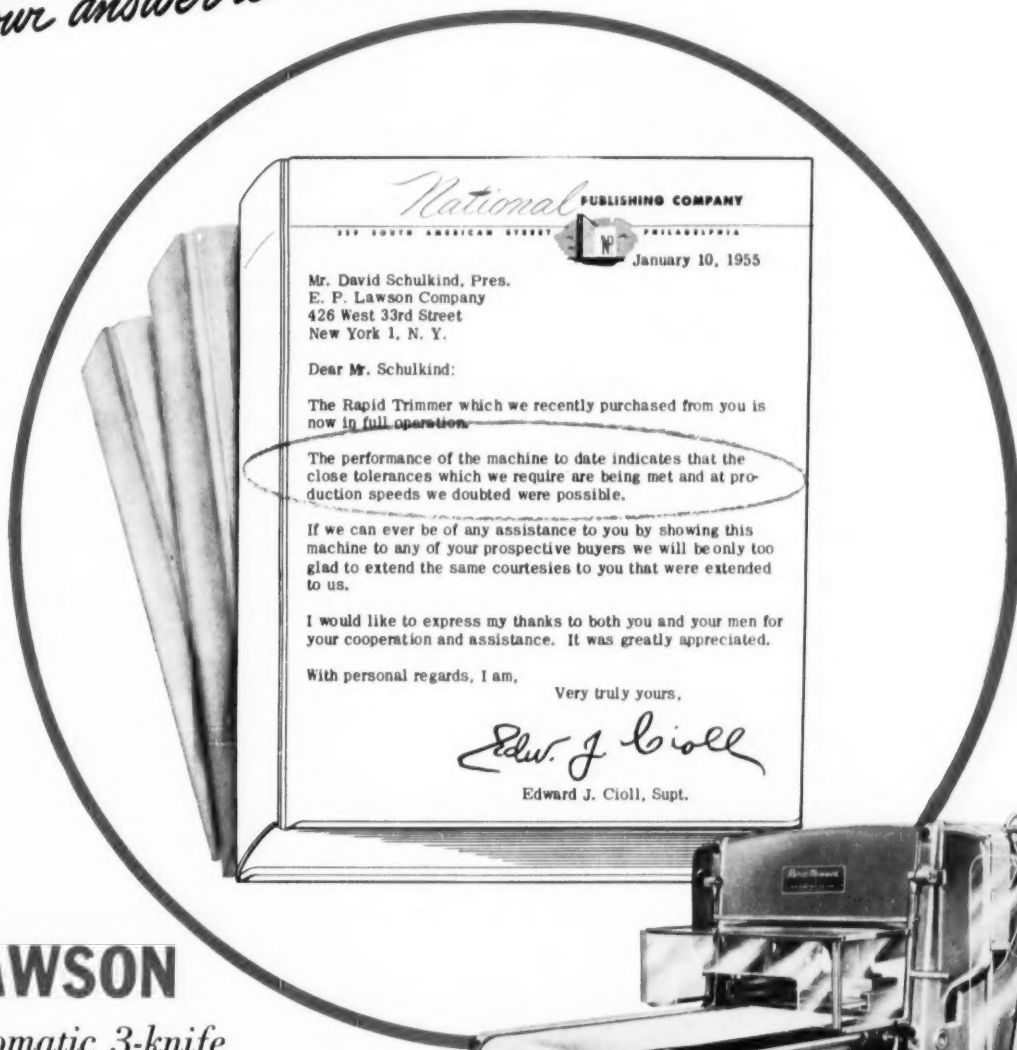
**JAHN & OLLIER**  
**ENGRAVING CO.**  
817 WEST WASHINGTON BLVD.  
CHICAGO 7 • MONROE 6-7080

*Letterpress and Offset*

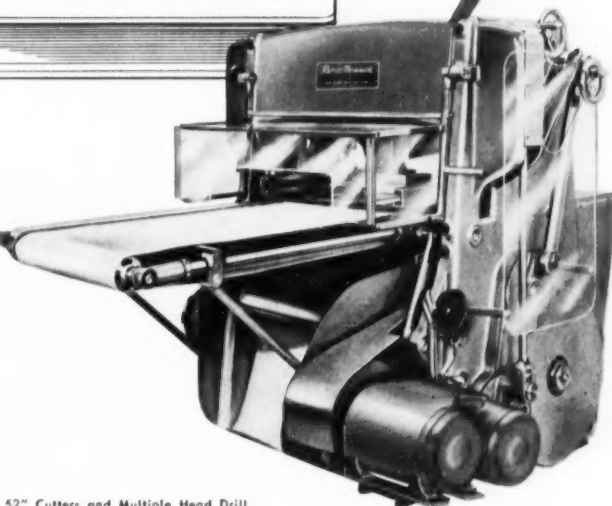
Chicago's largest fine reproduction plant . . .

Mr. Edition Binder:

*Your answer to the trimming of Smyth sewed books!*



the  
**LAWSON**  
automatic 3-knife  
**RAPID TRIMMER**  
*tried, tested and accepted*  
over 100 in daily use.



Write Today for illustrated Folder on Rapid 3-Knife Trimmer also 39", 46" and 52" Cutters and Multiple Head Drill

**E. P. LAWSON CO.** main office: 426 WEST 33rd ST., NEW YORK 1.  
CHICAGO: 628 SO. DEARBORN ST. BOSTON: 176 FEDERAL ST. PHILADELPHIA: BOURSE BUILDING

EXCLUSIVE DISTRIBUTORS SALES AND SERVICE

HARRY W. BRINTHALL CO. Los Angeles, San Francisco, Seattle A. E. HEINSOHN PRG. MACH. Denver SEARS LTD. Toronto, Montreal, Winnipeg, Vancouver  
SOUTHEASTERN PRINTERS SUPPLY CO. Atlanta WESTERN NEWSPAPER UNION Tulsa, Little Rock, Okla. City, Shreveport E. C. PALMER & CO. Dallas, Houston, New Orleans

# Performance

**W**HEN you plan a printing job, you know that many factors can affect it. Makeready, running time, condition of equipment . . . even the weather.

St. Regis has made it possible for you to remove much of the uncertainty from both letterpress and offset, by furnishing you with Performance Records for St. Regis papers. Thus you know in advance that, using these papers, you can equal or excel the results attained by others in the printing industry on similar jobs.

Here is an example of Performance Records of an actual job using St. Regis 70 lb. Cellugloss Enamel, one of a wide range of grades of St. Regis papers for letterpress printing and offset lithography.

**Record of the use of  
St. Regis  
70 lb. Cellugloss Enamel**

**Name of Printer on Request**

**The Job . . .** Fashion journal insert,  
4 colors, 2 sides, varnished

**Quantity . . . . .** 130,000  
32,000 sheets run

**Form** Four up on 42" x 58", 4-color,  
Harris Press (twice through)

**Sheet Size . . . . .** 38" x 50"

**A series of exhibition pieces has been prepared . . .  
demonstrating the fine results obtainable  
with St. Regis fine printing papers. A wide range of  
subjects and methods is illustrated.  
Ask for these St. Regis Paper Demonstrators.**

**S**t. Regis Printing Papers are manufactured by St. Regis Paper Company, one of America's largest paper manufacturers, with resources ranging from raw materials in its own forest preserves to modern mills and plants and nation-wide distribution.

*St. Regis Printing Papers  
are backed by  
Performance Records*

## St. Regis Paper



# Records

**assure you the PAPER will  
do its part**

Results Obtained		
	Industry Standards <small>(Results attainable under optimum printing conditions for this type of job.)</small>	Cellugloss Performance <small>(Actual recorded figures of this St. Regis paper in a particular job of this type.)</small>
<b>Makeready Time</b>	<b>4 hours</b>	<b>5 hours</b>
<b>Running Time (Impressions per hour)</b>	<b>3,374 per hr.</b>	<b>3,675 per hr.</b>

## Workability Advantages

Note that the figure for makeready time is higher than average, because this job required particular care in makeready. Exact register was a "must". Yet impressions-per-hour were well above average using this paper. Indeed, Cellugloss Enamel was an ideal choice! For Cellugloss Enamel permits each dot of heavy as well as light tone value to reproduce with minimum lateral absorption. Nor is that all! Due to the resiliency and unusual folding strength of Cellugloss Enamel, good cost-savings were effected on this job.

**A WIDER RANGE OF GRADES  
for  
A WIDER RANGE OF JOBS**

**Company** 

## ENAMEL PRINTING PAPERS

*Cellufold Cellugloss  
Imperial Pliable*

## COATED PRINTING PAPERS

*Sunbeam Sunray Meritt*

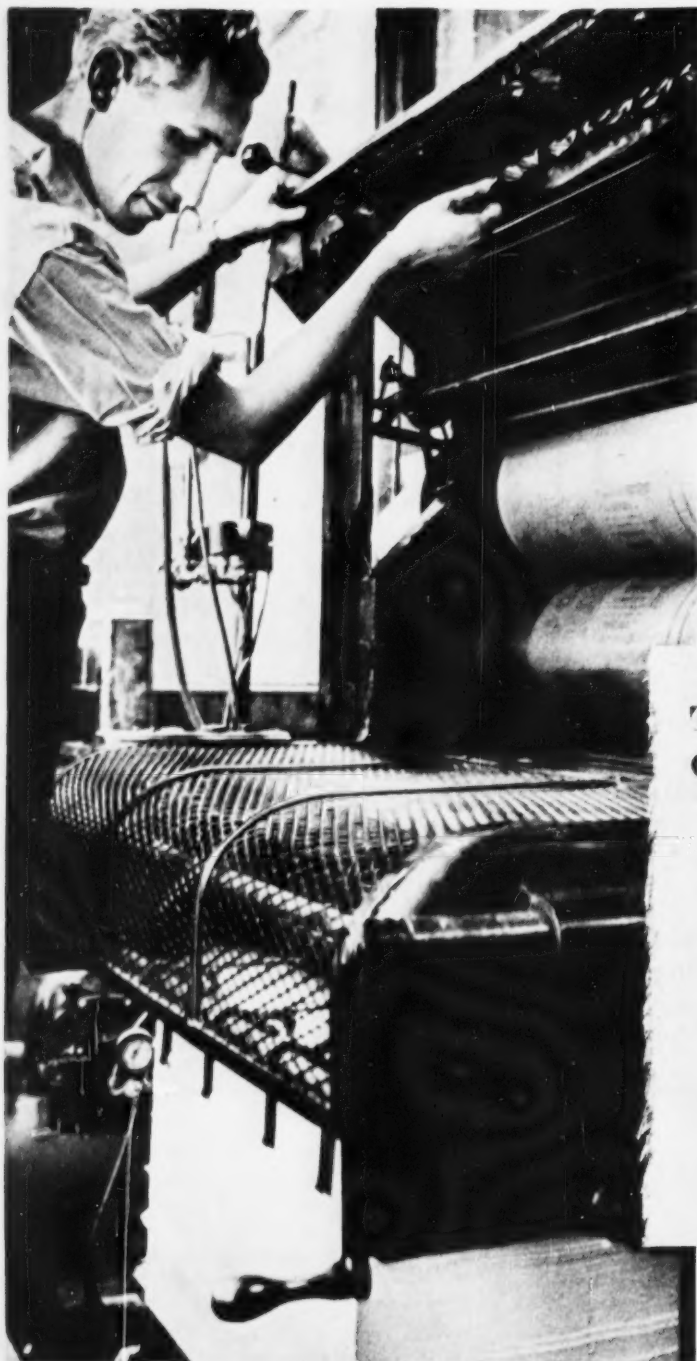
## UNCOATED PRINTING PAPERS

*DeSoto Celluset Rocket  
Cellupaque Bible E. F.  
Imperial Bible E. F.  
British Opaque E. F.*

## UNCOATED BOOK PAPERS

*Sunbeam Printing Sunbeam Offset  
Standard Printing*

**Sales Subsidiary: St. Regis Sales Corporation**  
Printing, Publication and Converting Paper Division  
230 Park Avenue, New York 17, N. Y.



# PAPER

IS  
THE BASE  
OF <sup>HIS</sup> ~~THE~~  
JOB

## TICONDEROGA OFFSET

Excellent for faithful

offset reproduction on single or  
multiple unit color presses . . .

insuring the success of the special  
skills of printers at every stage.

Uniform in quality,

fully sized, the fuzz-free surface  
takes ink easily and accurately.

Supplied in seven weights . . .

from 50 to 150 pounds.

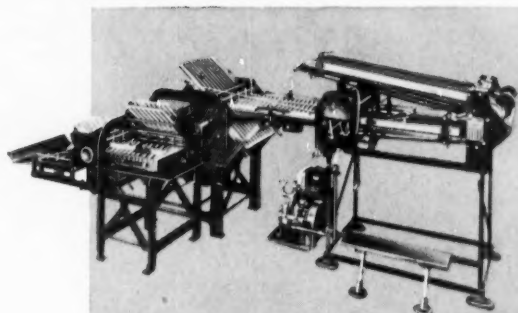
  
**International Paper** COMPANY

FINE PAPER AND BLEACHED BOARD DIVISION

220 East 42nd Street, New York 17, N. Y.

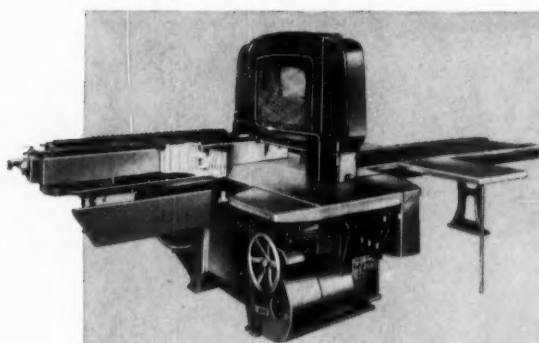
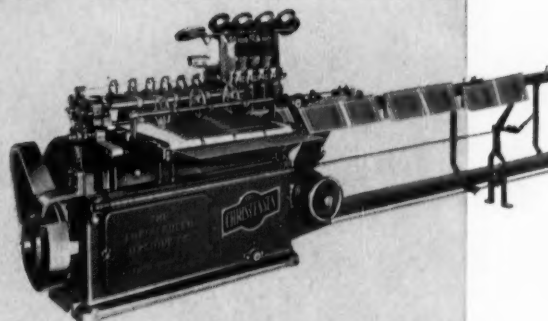


## Profits from Pamphlets!



**FOLDING** is the first step in achieving profits from pamphlets . . . and Cleveland Folders, available in a wide range of sizes, are the standard of the industry. Precision-built, of top quality materials and workmanship, every Cleveland is designed for many years of high-quality, high-speed production.

**GATHERING & STITCHING** of folded signatures is the next step to bindery profits. The Christensen Gang Stitcher, in the model best suited to your needs, will gather and saddle stitch as fast as operators can feed it . . . up to 7500 books or gangs per hour with McCain Automatic Feeders . . . with unvarying accuracy and reliability.



**TRIMMING** of stitched booklets is the final profit-making step before delivery. The versatile Brackett Safety Trimmer will trim booklets at more than twice the speed of guillotine cutters . . . and can, with minimum change-over, cut labels, form sheets, pads, flat sheets, etc. Work flows under the knife to a conveyor and wrapping tables, thus eliminating double handling.

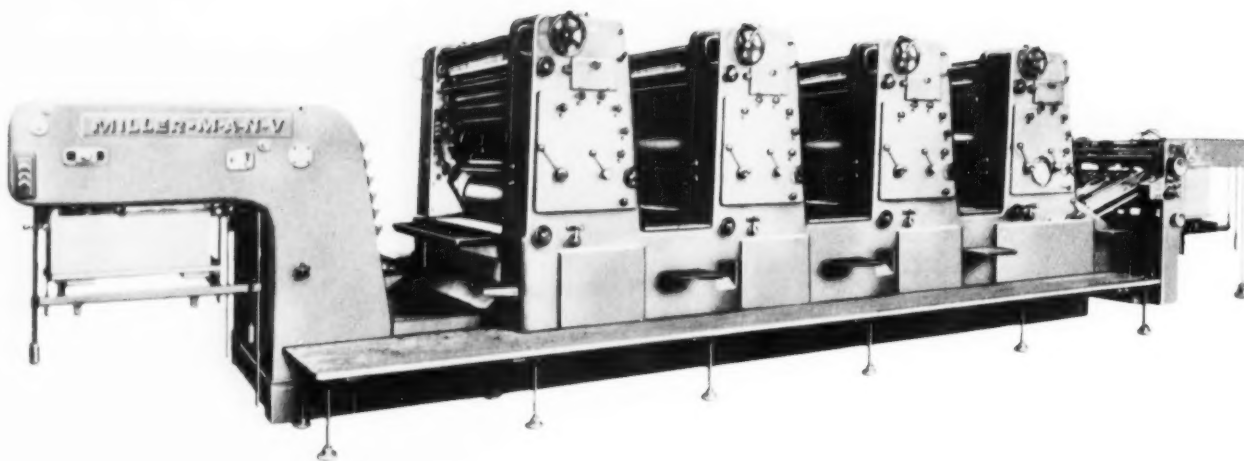
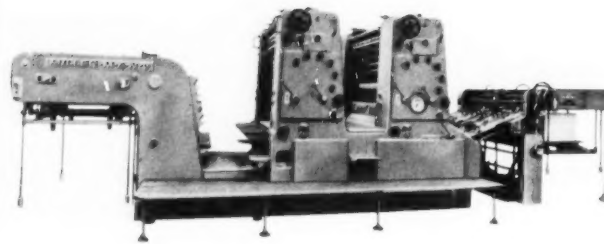
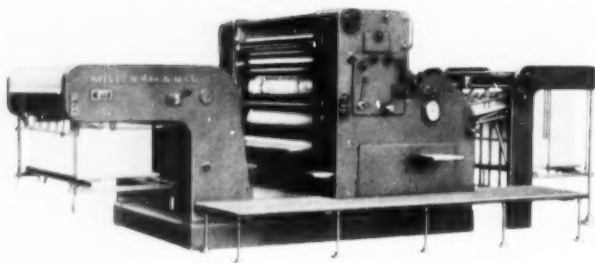
FOR FURTHER INFORMATION ABOUT ANY  
OF THESE DEXTER PRODUCTS WRITE ➡

### DEXTER FOLDER COMPANY

General Sales Office

330 West 42nd Street New York 36, N. Y.

# ANNOUNCING!



## THE ULTIMATE IN OFFSET PRESSES



MODEL	MAXIMUM SHEET	
IV	30 x 42	one to five color
V	36 x 48	one to five color
VI	40 x 56	two to five color





# MILLER-MAN

(Pronounce The Letters—Not The Word)

*write Today*

MILLER PRINTING MACHINERY CO., 1115 Reedsdale St., Pittsburgh 33, Pa.  
 Miller Printing Machinery Co. of Canada Limited • 730 Bay Street Toronto 2, Ontario

### Memorable American Letters...

December 1776 saw the British holding the Continental heartland from the upper Hudson south to Maryland. George Washington saw his chance to "...clip their wings while they are spread so far." His Christmas Day order to Colonel Cadwallader, reproduced below, directed American troops to cross the ice-jammed Delaware. The attack drove a surprised enemy from Trenton.

Mr. Bontemps, Long 25<sup>th</sup> Decemr 1776  
 Dear Sir  
 Notwithstanding the disagreeing Accounts I have received from the West of what might be expected from the Operations before, I am determined, as the Night is favorable to cross the River and make the Attack upon Trenton in the Morning. If you can do nothing real, at least write as great a diversion as possible.  
 I am Sir  
 Yr most ob<sup>d</sup> serv<sup>t</sup>  
 G. Washington

Courtesy  
The Historical Society  
of Pennsylvania

### MEAD BOND... "The Bond of American Business"

When you ask for crisp, clean Mead Bond for your letterhead, you are carrying on a business tradition as American as the Mead name itself. Your printer or lithographer knows it as America's finest fiber-blended bond. It is genuinely watermarked. Ask to see it, and ask, too, about the other economical Business Papers by Mead.

THE MEAD CORPORATION  
 "Paper Makers to America"  
 Sales Offices: The Mead Sales Company, 118 West First Street, Dayton 2, Ohio  
 New York • Chicago • Boston • Philadelphia • Atlanta

This full-page advertisement has been seen by the readers of Time and of U.S. News & World Report

## ADVERTISING THAT HELPS YOU SELL

Mead Papers mean business . . . for merchants, merchant-salesmen, printers, lithographers and advertisers. Making Mead Papers unforgettable in the minds of your customers—all who buy and specify paper products—is the job being done through our national advertising. Remember, Mead Papers mean business for you.



# NEWSLETTER

## **Direct Mail at New High**

Direct mail advertising volume up to new high last year: \$1,374,882,915 (Direct Mail Advertising Assn. figures). Almost 10% above 1953 volume, almost 50% gain over 1950. Last year was fourth billion-dollar-plus year in a row.

## **Business Activity Climbs; Non-Durables \$7 Billion**

Business activity kept climbing in January after late 1954 spurt, recovering about half ground lost in 1953-54 decline (Dept. of Commerce) . . . Retail sales below unusually high Dec. figure, but 5% above last year's monthly average . . . Output reported by most manufacturing industries slightly higher than December. . . By last year's end, sales of non-durable goods and services, including printing, hit 7 billion dollars—3½% above top figure reached in 1953's midway period.

## **L.A. Printing Sales Up**

Los Angeles January printing sales better than Jan. 1954, twice as good as base period 1946-48. New York City printing sales volume in 1954 about 2% above 1953.

## **PIA Predicts 1975 Sales To Reach \$3½ Billion**

What's Ahead for 1975? Already some answers projected. Printing Industry of America, using National Association of Manufacturers figures as base plus Census Bureau estimates (220 million population by 1975), predicts average per capita expenditure for all printed matter will be \$17.13; was \$13.47 in 1952, \$6.86 in 1929 . . . Sales volume in 1975 will be \$3½ billion (\$2,115 million in 1952; \$847 million in 1929). Details in April IP.

## **Annual Wage for Coal?**

Combined forces of AFL and CIO preparing for onslaught on coal industry to obtain Guaranteed Annual Wage. Printing industry not far behind on their calendar.

## **DuPont Develops Paper of New Synthetic Fibers**

Paper successfully produced for first time out of synthetic fibers by DuPont. Three to 10 times stronger than paper from pulp or rags. DuPont won't manufacture, will turn it over to paper industry. Absorbs very little moisture, resists chemicals, molds, bacteria, light. Folding resistance 200 times papers from wood pulp or rags. Costs now higher than conventional paper, will come down with use.

(Over)

# NEWSLETTER

(Continued)

## **Paper Outlook Bright; Paper Mills Expanding**

Bright paper industry outlook reflected in production expansion plans. W. Va. Pulp & Paper \$100 million plan includes new machine for lightweight paper, new pulp and paper mill, two mammoth paper box factories. P. H. Glatfelter launched \$12½ million program to up annual output to 103,000 tons from 70,000-ton present capacity.

## **Hammermill on 7-Day Basis**

Hammermill Paper Co. now on 7-day week basis, adds 115 employees to present force of 500. Had been running on 6-day basis.

## **Paper Demand Insatiable; Must Develop Resources**

World-wide demand for paper and pulp will become "almost insatiable". . . U.S. output over next decade can be doubled to meet expanding foreign and domestic needs. So E. W. Tinker (exec. secy.) told 78th annual convention of American Paper and Pulp Assn. few days ago . . . Wood pulp substitutes getting "almost hysterical consideration" but logical answer is full development of U.S. and Canadian industries and forestry programs.

## **New Press Scramble On**

Press manufacturers seem to be in a race to get out new lines and new models. Miller, Goss, Harris and Oliver Dutro all announce new presses. See page 78.

## **Synthetic Rubber Roller Announced by DuPont Co.**

New neoprene synthetic rubber roller for letterpresses on market. (DuPont again) . . . claimed close to composition rollers in softness and tack. Three being used as form rollers on Kelly-B experimentally by Sinclair & Valentine. Heat up on high-speed presses but don't soften, more resistant to swelling by oils and solvents. Details in April IP New Equipment department.

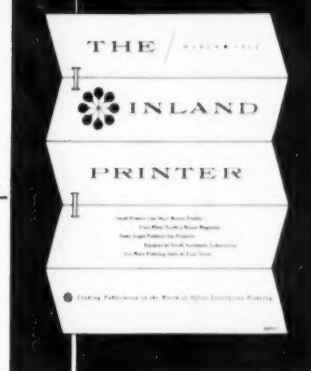
## **Write Your Congressman To Vote for Envelope Bill**

Senate Bill 225 prohibits Post Office Dept. furnishing or selling to public envelopes, stamped or plain, which contain any lithographing or engraving, printing or advertising or request for return of letter to sender. This bill is of direct interest to printing industry. Write your U.S. Senator or Representative, urge passage.

## **New Officers for Lanston**

Lanston Monotype taken over by new officers (officials of Security Banknote Co.). Former president George Tribble still on board. William H. Walling (PIA President) no longer board chairman. For details, see p. 100.





## Small Printer Can Have Better Profits By Using Improved Production Methods

- It's comparatively easy for the small plant to improve production
- Necessary records can be kept with a minimum of added personnel
- Here's how one plant in Cedar Rapids upped production and profits

★ Our volume is general commercial printing, with about an even split of 50 per cent mine-run printing and 50 per cent of what we choose to term creative printing. By creative printing, we mean work generally starting as an idea for a given customer, and development of it through sketch, art, copy, plating, production, and, quite often, distribution.

### Management Committee Meets

Approximately 35 to 40 people are employed. A Management Committee, consisting of the general manager (specifically charged with the financial and professional service area of the business), a man in charge of the creative department, which consists of sales, customer relations, public relations, advertising, etc., and a man in charge of production, which includes office management, purchasing, etc., meets weekly for coordination and policy planning of the Laurance Press organization.

The production department consists of a superintendent, one assistant, and a female clerk. The superintendent is charged primarily with the full responsibility, mainly from a mechanical standpoint, for a job from the time the order enters his office until it is completed and shipped. He spends approximately 60 per cent of his time away from his desk—in the various departments in the plant. His assistant is responsible for all normal purchasing; that is, the raw materials for the various jobs. He also has charge of the record keeping of production time, cost keeping, and invoice clearing.

The female clerk assists the superintendent and his assistant in keeping records, typing reports, handling the sched-

ule board, and the various other functions of a production office.

It might be added that we are covering primarily only the duties of personnel involved. One important item in the production organization is housekeeping. This the assistant superintendent is responsible for, and we are extremely proud of our appearance most of the time.

Now, to take a typical job as it is produced at Laurance Press:

(1) Actually, the first part of production, as we view it, is L. P. Co. advertising pieces, good will, customer relations, and sales people. We try to inspire this in all production people, so that their attitude will always be one of constant help and complete cooperation in getting the order, which starts the chain of production.

(2) An order form, consisting of three parts, starts the job. This is written by the

individual salesman. One part goes to the plant, one to the salesman for his records, and one is a file copy, which is systematically filed for follow-up at a future date when it is estimated that the customer will be in need of a reprint.

(3) From the green sheet (plant copy of the order form) is written our job ticket. This job ticket is a comprehensive carbonized form which, with one writing, generally gives all pertinent production data. From this one writing, the job ticket covers information for all departments. A carbon copy of part of the job ticket is a stock slip, which goes to the stockroom man, and tells him the date the stock must be out, and various other information.

### Same Writing Does Several Jobs

From that same writing is produced a cutting order, which goes to the cutter, instructing him when the stock must be press-ready. And finally, from the same writing, we have our cost card, on which is tabulated all information from time sheets and purchase orders to cost-out a job.

(4) If the job is to be litho, a separate appendage is prepared for the special operations of the lithographic department. Quantity of information alone prohibits including this in the job ticket form.

(5) At this stage, if any materials are needed for the particular job, a purchase order is written by the assistant superintendent as he writes up the job order.

(6) As an adjunct to purchasing, we have our own *order form* that is used for outside purchases.

(7) Next, the job ticket as written up, is given to the clerk. She then proceeds,

## C. Robert Jones Tells PIA About Laurance Press Co.

C. Robert Jones, the author of the accompanying article, is vice-president of the Laurance Press Company in Cedar Rapids, Iowa. He presented this material as a case history at the Printing Industry of America Two-Day Professional Conference for Production Executives in Chicago last month. For more information on the author, see picture and biographical sketch on page 46.

Next month, *The Inland Printer* will present another case history by Clarence J. Ellis of the McWhirter Company in Kansas City, Mo., on production organization and procedure in the McWhirter plant. In May, Edwin L. Dehne, Fetter Printing Company, Louisville, Ky., will discuss production procedure in the Fetter organization.



## Author C. R. Jones, Iowa Graphic Arts Executive, Is Industry, Civic Leader

C. R. (Bob) Jones, author of the accompanying article, has been active in the printing industry for more than seven years, and is vice-president of the Laurance Press Company of Cedar Rapids, Iowa.

A native of Illinois, he has lived in Cedar Rapids since 1932. He attended Cornell College, Mount Vernon, Iowa, and Carnegie Institute of Technology, Pittsburgh. He holds the degree of Bachelor of Science in Commerce from the University of Iowa. During his school years, Mr. Jones worked in a variety of jobs, including factory maintenance, sheet metal work, housing construction, and as a printer's devil.

His World War II service included three years with the Army Signal Corps, two years of which were spent in the western Pacific area. He is still active in the Organized Reserve Corps.

A past president of the Cedar Rapids Junior Chamber of Commerce, Mr. Jones was named Cedar Rapids' Outstanding Young Man for 1950. In 1953 he was selected for a similar title by the Iowa Junior Chamber of Commerce.

During 1954, he was Printing Week speaker in Pittsburgh, and he also addressed graphic arts groups in St. Louis, Milwaukee, and Kansas City.

He is a past president of the Cedar Rapids Exchange Club, and has served as a district governor for the National Exchange Club. He is a member of the Elks, American Legion, "I" Club, and a director of the Cedar Rapids Chamber of Commerce.

if the job calls for it, to type the B/I for shipment. Also, she types all labels necessary for proper shipment. This material then passes to the superintendent's desk, at which time he prepares an estimate slip, showing the number of hours in each department necessary for the job. (This is an area which we would some day hope to make more accurate by use of our own standards. However, at this point in our development, the estimate is a composite of past experience and judgment from the superintendent's memory, plus reference to PIA's PAR. Due to the factor of many repetitive jobs, we do realize a good percentage of accuracy on an over-all basis.)

### Production Staff Sets Delivery

The entire job ticket information and the estimate go back to the clerk, and then with consultation of the three production office people, and from a comparison with the schedule board and backlog information, a delivery date is set on the job, and a post-card acknowledgment is mailed to the customer.

(8) In addition to the schedule board, for each department a running total of estimated hours in the department is kept on a set of small cards, and the balance of backlog is transferred to the weekly production sheet.

(9) The job is now ready to proceed quite normally to the first department—composition. At this same time, the stock order and cutting order go to departments involved. When the stock is cut, it is placed on a numbered skid, and the information as to location is returned to the superintendent's office. When the job is ready for the press, the superintendent

then attaches this slip to the ticket, which goes to the pressroom foreman.

(10) Quite often a change has developed in the order. No changes are authorized to be made verbally. Consequently, the salesman, using the change order form, writes out his changes, gives it to the assistant superintendent, who corrects the job ticket in red.

(11) Many times the change involves quantity or stock, and so an additional stock requisition form is necessary to go to stockroom and cutting department.

(12) For proofreader, we use the receptionist. In this phase of her work, she is responsible to the superintendent. Three different proof sticker forms are used, dependent upon the nature of the job.

### All Time Is Recorded Daily

(13) Time sheets by job ticket number and brief company name are, of course, kept in all departments. Plant hours are from 7 A.M. until 3:30 P.M. Between 3:30 and 5 the same day, the hours are taken from all time sheets, posted to the job cost card in the superintendent's office by the clerk.

(14) Daily, the following morning, a production report is prepared for the superintendent and the management, using the information from the previous day's

time sheets. These cover every machine and every individual considered in the production department. A weekly and a monthly summarization are also made. Also daily to management from the superintendent's office goes a report of the number of tickets in process, number newly written, and number completed.

(15) When a job is completed, it is packaged and shipped in accordance with instructions.

### Sample Retained of Each Job

(16) The job ticket then returns to the superintendent's office. A sample of the exact job is taken by the superintendent and, dependent upon instructions, is marked either for retention or killing. One of these stickers is applied to the sample, then goes to the stone man, who, in his free time, disposes of the form, with proper notation. The sample is then returned to superintendent, with proper notation, and is filed in the production office.

(17) Finally, after all time on the job has been posted, the assistant superintendent translates the time into money figures per hour cost, and turns the ticket over to the office for checking, billing and invoicing to the customer.

(18) Two exceptions, or additions, pertain to this procedure if the job falls

in the creative category. Quite often a sketch is needed, or artwork is needed, so a separate job ticket for the art room precedes most other work previously discussed. If a sketch, it is presented in a sketch folder.

(19) It is possible that a job needs to be estimated for the customer prior to placing of an order. A small estimate card for financial tabulating is used. All are kept. Those which do not result in an order go into a file; those which do are placed in the job ticket *after* the job has been invoiced.

Every month, a certain number of jobs are reviewed by the assistant superintendent and compared with PAR. A monthly report then goes to the foreman of each department, showing him how many jobs he equalled PAR, bettered PAR, or was bettered by PAR. This has become an extremely interesting point with the departments, and of course is our start toward eventual setting-up of our own standards prior to production of a job.

In our industry, headaches are found on every subject I have mentioned. In the over-all, though, we feel the system is working, and what has interested us is the amount of system we have, and the control generated therefrom, *without* extra personnel to handle the system. We are constantly seeking improvement. Consequently, our attitude is to study our production methods and have them in such shape that with a volume increase, production can meet it with as little difficulty as possible and can deliver the service and quality our customers demand.

### Major Points Summarized

Let me briefly sum up what all of this accomplishes for us.

We know, within 10 per cent accuracy, the backlog of work on hand for each man or machine.

We know the morning after any slowdown occurs or delay in any department, and can give top management attention before it's too late.

We find standing forms and cuts in less than one unit of time, or can tell when and upon whose authority they were killed.

We are meeting delivery dates on more than 90 per cent of our jobs.

We know we have the stock ready for the press, or when it will be ready. We have practically eliminated "press down" waiting for stock.

We have reduced our paper inventory to about 25 per cent of what it was three years ago, in face of a 30 per cent increase in volume in the same period.

We get 90 per cent of our billing done in fewer than three days from the date the job is completed.

We definitely know we can handle an increase in volume in our type of work without additional men, machines, or shifts.

## '20 Questions' Radio Panelist Heads New Jersey Printing Plant

By Hal Allen, IP Eastern Editor

★ Probably few of his listeners know that Fred Van Deventer, radio newscaster and "Twenty Questions" show panelist, is president of a commercial printing house. Four-year-old Princeton (N.J.) Printing & Publishing Co. is a Van Deventer family operation. Mrs. Van Deventer, radio-known as Florence Rinard, is joint owner and vice-president. Daughter Nancy and son Bobby lend a hand in the business when they're home from college. On the payroll are 18 names, and in the plant there are two Linotypes, a Ludlow, and eight presses, including a Kelly C, two Little Giants, three ATF's, and the four-thousandth Chief offset press made by American Type Founders.

The Van Deventers started business with one second-hand press and three employees. That was in December, 1949, when the shop was heated by a coal stove with a pipe running through a window. First order, for Princeton Playhouse handbills, came in before the press was permanently installed. The Van Deventer business grew from the start. Princeton University Press gave the new plant some of the work it was too busy to turn out. Now the plant is equipped to do fine color work. One of its jobs is printing the *Pack-eter*, 168-year-old weekly, oldest newspaper in New Jersey, fifth oldest in the country.

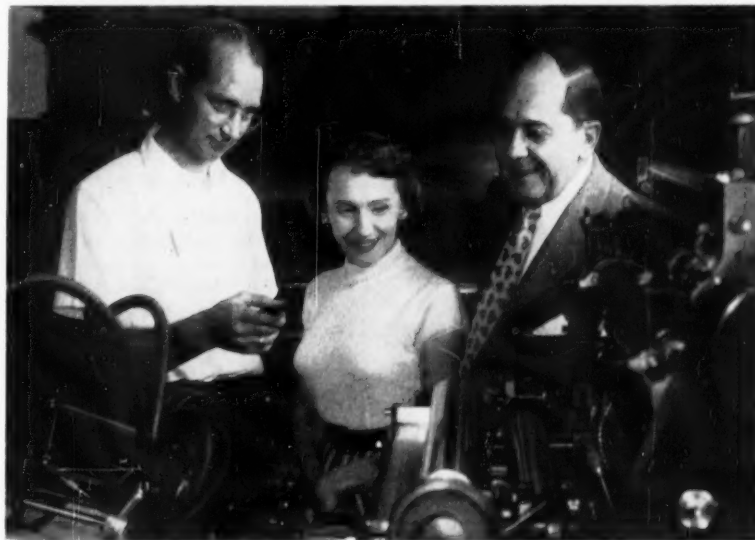
Commercial printing life has not been all peaches and cream for the Van Deventers. Their biggest temporary handicap was a storm that sliced off the plant's

roof. The red brick building suffered more damage than any other place in town, but the equipment came through all right. Neighbors helped to cover the machines with tarpaulins and to prop paper stock above the huge rain puddle under which the floor still lurked somewhere. There's a new roof now, designed to stay put.

When Mr. Van Deventer was a Tipton, Ind., high school student he set type and learned presswork in the *Tipton Times* plant. After working as a reporter on mid-western newspapers and attending Butler University in Indianapolis, he became an Associated Press man in Detroit. He was a Detroit radio newscaster before he went to New York City in 1944 and started his WOR "Van Deventer and the News" program. He holds a Doctor of Letters degree from Rider College, Trenton, N. J., and a Doctor of Business Administration degree from Lawrence Institute of Technology, Detroit.

The Van Deventer operation has a superintendent and an office manager, but the double-doctor top man is around a good deal of the time. His wife is a musician and former school teacher. They both find time somehow to take an interest in civic affairs. Her hobby? Piano. His? Fishing, golf, gin rummy. And coffee. It's always hot in the pot when you drop into his printing office. They live in a house that used to be a guest house on a big, old Princeton estate. They call their place Twinteg Spel. That's Dutch for Twenty Questions.

Fred Van Deventer (right), radio newscaster and "Twenty Questions" panelist, with his wife, Florence Rinard, and Lester Dodge, foreman of the Van Deventer family's commercial printing plant, Princeton (N. J.) Printing & Publishing Co., inspect a Chief 22 press recently installed in the Princeton shop. The press is the 4,000th machine of its kind turned out by the manufacturer, American Type Founders





# Your Plant Needs House Magazine

- To be able to sell customers on the idea, you need one of your own
- Arguments for not having a house publication collapse under analysis
- But don't start a house magazine unless you intend to keep it going

By David T. Armstrong

★ How and why do printers expect to persuade customers to take on house magazines when they themselves as printers do not publish house magazines?

Actually, how many printers publish house magazines? Being prejudiced in favor of house magazines for printers, I would be interested in knowing why printers don't engage in this advertising activity. And certainly I would be interested to add new reasons to the long list I already have as to why a house magazine is worth-while for the printer.

Among the more interesting and cogent arguments why printers are not using a house magazine, these are typical:

1. *Business is good right now.* Glad to hear it. But there is still a great deal of wisdom in that parable about the fellow who laid up for himself friends against the time when he would sorely need them. If there is any truth in the maxim that in prosperity one should prepare for hard times, then it behooves us all to build new business contacts now so that we will be ready when the time comes.

If business is good, then you can afford to run a house magazine which will assure you of business in hard times.

## Does Everybody Know About You?

2. *Everybody knows about us.* Your range of coverage is better than could be imagined. But as I think over this objection, I wonder why the sexton still rings the church bell on Sunday morning. If you don't ring the bell regularly for your customers, it could be that some younger and wiser and more persistent printer will be getting the business that might just as well come to you.

But, really, aren't you kidding yourself just a little? If everybody knows about you, why don't you have all the business you can handle, why haven't you expanded recently, why are other printers in nearby communities getting jobs you bid on, and why are you getting ulcers if things are as good as you make them out to be? You can talk big at the businessmen's luncheon, but you can't kid your ledger!

Do you remember the soap and cigarette products and brand names that were familiar when you were a kid? Those that

are still being advertised are now on sale, and those that stopped advertising and letting people know about them are out of business. There's no more Pear's soap, and no more Sweet Caporals or Little Cubeb Cinnamons. But 20 Mule Team Borax and Arm and Hammer soda are ringing up sales, more than ever before.

## Satisfied With Business You Get?

3. *Advertising would make us expand. We're satisfied with the small plant we now have.* Of all the reasons I know, this is the most difficult one to meet squarely. It argues so much good common sense. The headaches of business increase geometrically while the profits increase arithmetically, or while profits are doubled headaches are squared.

Happy is the firm that has found its niche and filled it! But how are you holding your own against the competition of the firms with new ideas, up-to-date equipment, and good service at low prices? What are you doing to face up to such competition and to keep from slipping? What are you doing to show your customers your awareness of their problems and of the times in which we live? What are you doing to keep on holding the business you now have? What are you doing to replace accounts you lose now and then?

These are, of course, rhetorical questions, the answers to which are designed to lead you to a consideration of what a house magazine might do for you. Many

printers can find good reasons for doing nothing, for maintaining the *status quo*.

4. *We don't have new stories to tell every month.* Where did you get the idea you had to have something new once a month to tell your customers? Long ago, Solomon put an end to that nonsense by reminding all who had ears to hear and eyes to see, that there is nothing new under the sun.

You still like Beethoven's *Moonlight Sonata*; not a note in that piece has been changed in a century. The 23rd Psalm is old, yet ever new. The routine pattern of a Jack Benny broadcast is fundamental; only the words change from program to program. Unless a business is fundamentally obsolete (and this is hardly true of printing), you don't need new stories to tell every month. You have a good one to tell; you need only be concerned about telling it well.

## Becomes Excellent Good-Will Builder

Tell your clients and prospects about yourself and what you would like to do for them. Make your house magazine an exercise in good-will building. Make it a go-giver rather than a go-getter. That brings in the business, because instead of asking for something, you are giving them of yourself, your time, your attention, and your knowledge of an important business. That's a long story to tell, and you need never run out of copy.

5. *We don't really have the time to give to such a project.* This is a lame excuse; it means you are sold on the idea but backing out because you can't find time. But the logic of your premises suggests a better conclusion than this. If you don't have the time, let us assume that you are doing so well that you can afford to pay someone else to do this type of work for you.

You may not have the time and skill to devote to bringing your printing services to the attention of the buyers in the market you hope to reach; but if you find the basic idea worth-while, you should go ahead with it. If this does not follow in your particular case, then something else is wrong. You are being too much occupied with things that aren't paying money. There is such a thing as being very

## Tell Your Business Story

### To Employees, Community

Make up your mind to give your publication a reasonable amount of your time and attention. Its purpose is to do a constructive job. As a stepchild, it will always be at a disadvantage. As a part of the family, it will do as good a job as you permit it to do. Remember this—telling your business story to employees and the community is just as important as research, production or advertising.

—U. S. Chamber of Commerce



busy and making no money. That's serious. You need a doctor of printing management, rather than advice about taking on a new enterprise to promote your business in your community.

6. *Good advertising is not available at a price we can afford to pay.* You've got something there, pardner. That is all the more reason why you must do your own. The cost of composition, layout, and presswork should be at a minimum for you, because you have these services at hand in your own plant and you get them at basic cost. It may mean giving a little more thought to organization and administration of work in your plant to add a house magazine to the list of jobs being done monthly, but it can be done.

You might sandwich work on a house magazine into unproductive time that otherwise would be wasted or profitless. You should have some ideas for future issues of house magazines worked out in general so that layout men and compositors can be put to work on such "busy" work during time not spent in utilizing their craft at full skill.

The copy for house magazines can be written either by you or one of the men in the plant, or you can find a good copywriter who will supply you with material on a free-lance basis. And you can have it in advance so that you may be able to work it up as composition and layout for future issues.

These objections do not constitute an exhaustive list of good reasons for not having a house magazine, but they are typical of those one hears from printers time and again. Some of them are valid, but not sufficiently valid to justify continuing as you are. Now let's look for a moment at the other side of the ledger.

#### **Project Eases Way for Salesmen**

You have a reputation with your present customers for turning out the best printing jobs their money can buy. They know you and like you and will undoubtedly continue to do business with you. Now, how would you like to build that kind of reputation with firms that have never even heard of you? What do you do about easing the way for your salesman (in many cases, you are the salesman) when he calls on a prospect?

When you send your card in to the executive in charge of buying printing, does he recognize you as the fellow who has been sending him that neat well-printed copy of *The Pica Rule* (or whatever name you chose to give your house magazine)? Does he recall that you have brought him each month's bits of printing wisdom, hints on saving money on his printing, snatches of humor, and items of general interest that might not ordinarily come his way? Doesn't that kind of impression help you break the ice?

Substantially, a house magazine can do these things for you: It can and will bring

you new business. It will increase the number of orders from your present list of customers. It will make a regular monthly "sales" call on every prospect on your mailing list. It will open the door like the code word "Sesame" for your salesmen. It will enable you to get extra business at less cost per unit of sales. It will provide business insurance by creating and maintaining good will.

#### **Long Time to Take Effect**

Actually, in this world you get nothing for nothing. A printer has to "buy" customers for his services just as he has to buy paper and ink as raw materials. It is foolish, therefore, to fail to utilize every appropriate means of informing people and attracting them to your wares. You have to keep on doing the house magazines month after month. It is a truism in

Promotion copy used by Toledo (O.) Printing Co.

## **HOUSE ORGANS**

"House Organs"—as they are most often called—can mean many things to many people.

Though usually thought of as rather elaborate printed publications, they can be anything from a simple postcard printed in black ink to a multipage, multicolor "slick" paper magazine.

They can be in many shapes, sizes and formats. They can accomplish many different aims, from boosting sales to increasing employee morale.

They can be important to a progressive, growing business.

We feel that we are ideally suited to help you establish a house organ if you are not already taking advantage of this business aid. Our plant and our men—thanks to the fact that we already do most of the outstanding local publications of this sort now—are especially geared for this work.

We can suggest a format and layout, quote excellent prices, even help write or prepare copy and artwork if you have no one trained to do this and can't afford an agency.

Why not try a house organ—we think that you'll find it pays, in lots of ways!

**THE  
TOLEDO PRINTING  
COMPANY**

this field of advertising that the public is just beginning to notice your advertising about a month or two after you get tired of it.

Therefore, don't start a house magazine unless you intend to keep at it. Hit-or-miss advertising is like firing a shotgun just to hear the noise. It may cause some people in the vicinity to look around to see what happened, but it doesn't fill the pot. A house magazine business is no place for quitters. Advertising by means of a house magazine is not something you try a little of to see how you make out. Sometimes you don't make out for a long time. It is in reality an investment in good-will building. You get your name and your point of view before the public, but you have to keep hammering away to get results and to keep adding to them.

John Wanamaker put it quite bluntly but truly when he said: "To make a success of advertising, one must be prepared to stick like barnacles to a boat's bottom. He should know before he begins that he must spend money—lots of it. Advertising does not jerk; it pulls. It begins very gently at first, but the pull is steady. It increases day by day and year by year until it exerts an irresistible power."

That's the chief reason why we don't recommend a short-time trial with a house magazine. From experience, we know it is better to send ten pieces to 1,000 prospects over a period of ten months than it is to send 10,000 pieces to 10,000 prospects only once.

If you want people to buy your printing services for cash, give them ideas for free. There is hardly a more certain way to reach people than by a regular house magazine mailing each month.

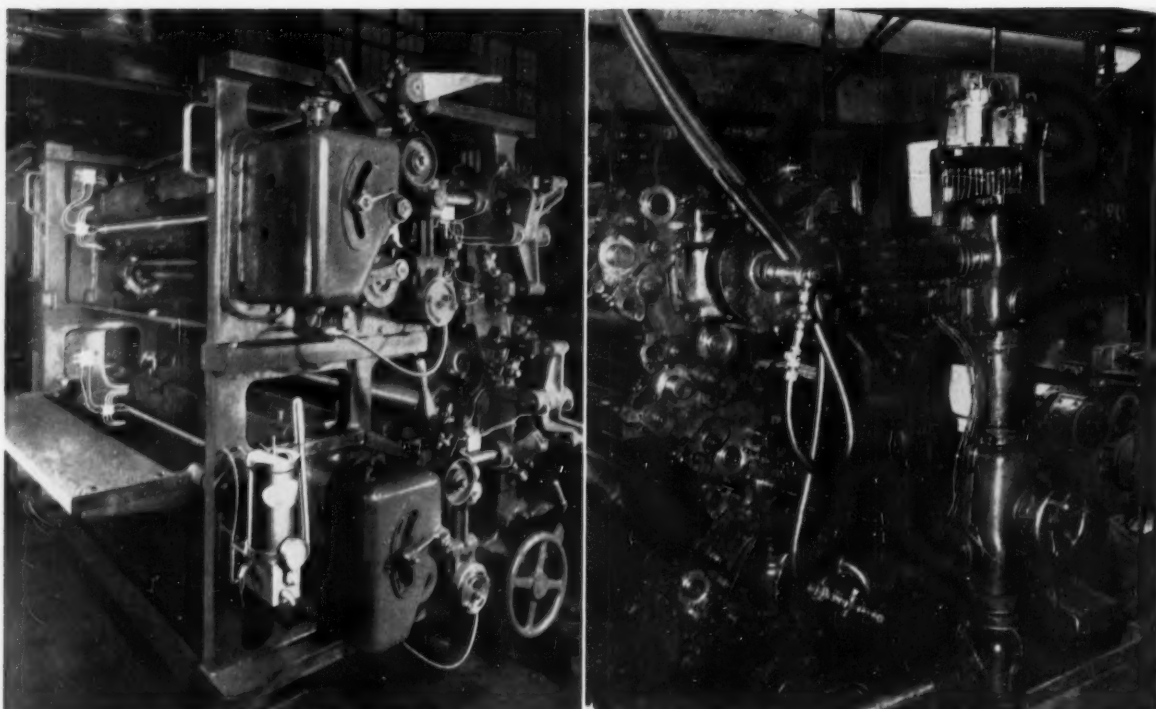
#### **Increase Advertising As Sales Dip**

Advertising expenditures are usually curtailed in direct relationship to declining sales volume. Does that make sense? Of course, if you want to work in the direction of instability, there is probably no better way than to increase and decrease an advertising budget according to the movement of the sales curve. It would be much better to increase the volume, range, and scope of your advertising when your sales volume begins to take a nosedive. You can taper off a little as the volume begins to climb, but be sure to increase your advertising as sales dip.

This is probably the best way to keep your plant operating at full or nearly full capacity all the time. Take a look at your ledger and dig up a list of names of small buyers of printing or sporadic buyers. This is a real test list. They bought from you and know what you can do, but they don't know you now nor what you can do for them today.

Send that list of clients a house magazine regularly for a year and examine your books again. You will find that new busi-

(Continued on page 106)



(Left) Automatic lubricating equipment (Farval Corp.) installed on a Goss press. (Right) Three years ago, Alemite Oil-Mist lubrication partially replaced the cascade method on this horizontal-vertical inking carriage drive on a Babcock two-color magazine press at W. F. Hall Printing Company, Chicago

## Equipment Needs Automatic Lubrication

- Users report that automatic lubrication saves time, money, and equipment
- Here are some typical installations that can work in your pressroom

★ As the speed and complexity of modern printing presses have increased, the use of central lubrication systems has become more and more widespread. Automatic lubrication is now available as a standard equipment feature for most of the widely used machines. Its advantages are obvious whenever it is used side by side with manual oiling methods.

Press manufacturers agree on the most important advantage of automatic lubrication: it eliminates human error. Bearings that are difficult to reach, or impossible to reach while the press is running, are never neglected by a mechanical oiling system. Accident hazards due to manual oiling are eliminated. Down time for oiling and equipment failures caused by improper lubrication are reduced. And the improved service given by central lubricating systems reduces wear, cuts maintenance, and decreases power consumption. Furthermore, presses perform better, output is improved, and there is less waste.

### All Systems Much the Same

All automatic lubrication systems operate on much the same principle. Lubricant is delivered from a central reservoir by a pump. The pump may be manually oper-

*By George Ransom*

Mechanical Engineering Consultant

ated or it may be mechanically driven from the press through a timing device that controls the frequency of oiling. A metering unit at each bearing delivers a predetermined amount of lubricant to the bearing whenever the pump operates.

A typical installation on a Goss Headliner press is operated by a manual plunger pump. On this machine, it is necessary to apply lubricant only about every four hours, and the more expensive power-driven pump is not needed. Hydraulic measuring valves are located close to the bearings or surfaces they are to lubricate, and the use of two parallel supply lines from the pumping unit eliminates the need for spring-operated check valves.

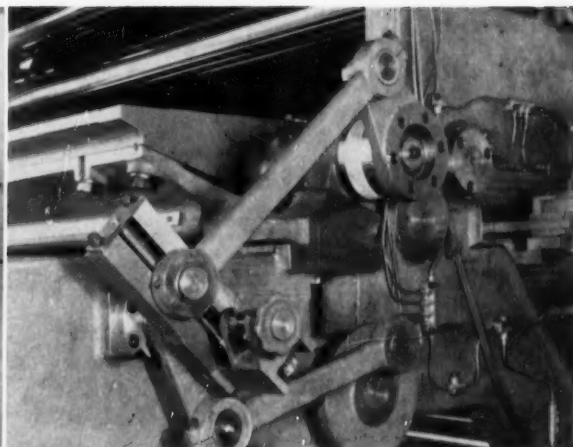
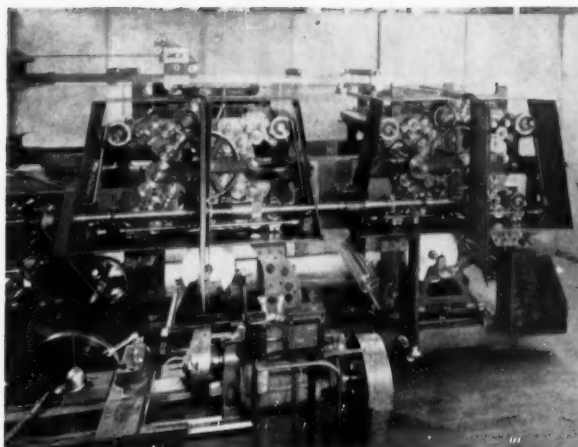
If lubrication at frequent intervals is necessary, the power-operated oiling system is usually most economical, even though its initial cost is higher. Such a power-driven unit may be controlled by a time clock, but other timing devices also are used. The press itself drives the pump, so the pump operates only when the press is running.

An automatic lubrication system can be installed on existing machinery as well as on new equipment. A survey in one midwestern plant showed that the cost of lubricating a high speed rotary press was very high, and the owners decided to install an automatic system. They found that the consumption of grease was cut from 24 pounds to 6 pounds a day, and the saving in man-hours amounted to more than \$11,000 per year. This installation, which cost only \$950, obviously was an economical one.

### Scope of System Can Vary

Automatic lubrication systems can be as simple or as extensive as necessary. A midwestern newspaper plant, for example, installed a system on a rotary press to service only a few hard-to-reach bearings. The results after 18 months of operation were so satisfactory that this plant is planning additional installations.

One magazine publisher has installed a fully automatic system, using a motor-driven pump, to serve about 45 bearings in one section of a color press. With this system, lubrication is continuous. Minute quantities of oil are fed to the bearings at regular intervals, and practically no ex-



cess lubricant is ever found around the bearings and shafts. Paper damage and messy operating conditions have been eliminated.

### Force-Feed Type Is Popular

One type of central lubricating system that is widely used in the printing industry is a force-feed lubricator designed for liquid sight feed. It has a separate, single-plunger pumping unit for each bearing. Each pump draws from the central reservoir and forces the lubricant through liquid-filled sight glasses and then to the bearings. The pumps can be adjusted individually to deliver the proper amount of lubricant to each bearing, and the reservoir can be divided into compartments for different kinds of oil when one type is not suitable for all bearings. The pumps take their power from the press and operate only when the press is running.

Another type of system currently installed on many kinds of presses uses the so-called high-pressure, cyclic lubricator. This unit contains a pump that operates continuously while the press is running. The central pump develops a steady, predetermined pressure and feeds a metered amount of lubricant into the oil lines.

(Left) Meisel press with lubrication tubes leading to bearings. (Right) Ink fountain mechanism with oil lines feeding bearings on Kidder press

Metering devices at each bearing draw the proper amount of lubricant, at the proper pressure, from the line.

This type of system also has an "instant feed" button. By pressing this button at the beginning of a shift, the pressman can make sure the bearings have enough oil after standing idle. The "instant feed" control also permits checking oil pressure in the lines during a run.

No matter what type of central pumping unit and oil reservoir are used, the distribution systems of the various automatic lubricators are much alike. Small-diameter metal tubing, usually copper, is the basis of the system. To cut down the amount of tubing needed, main lines are run from the pumping unit to each group of bearings. Junction blocks then feed smaller lines running to the individual bearings. At each bearing, or as close as possible, is a metering device that regulates accurately the amount of lubricant the bearing receives. The metering devices are not adjustable, but are made in standard sizes to deliver varying amounts of oil. Each has a filter to remove any

foreign matter that may enter the system.

Press manufacturers generally consider automatic lubrication an important advantage. They have found that even though printers spend a great deal of time oiling presses, many equipment failures continue to occur because of insufficient lubrication. Consequently, several manufacturers now include automatic lubrication as standard equipment on many types of presses. One press maker said recently that 75 per cent of his customers ask for an automatic lubricating system when buying a new press.

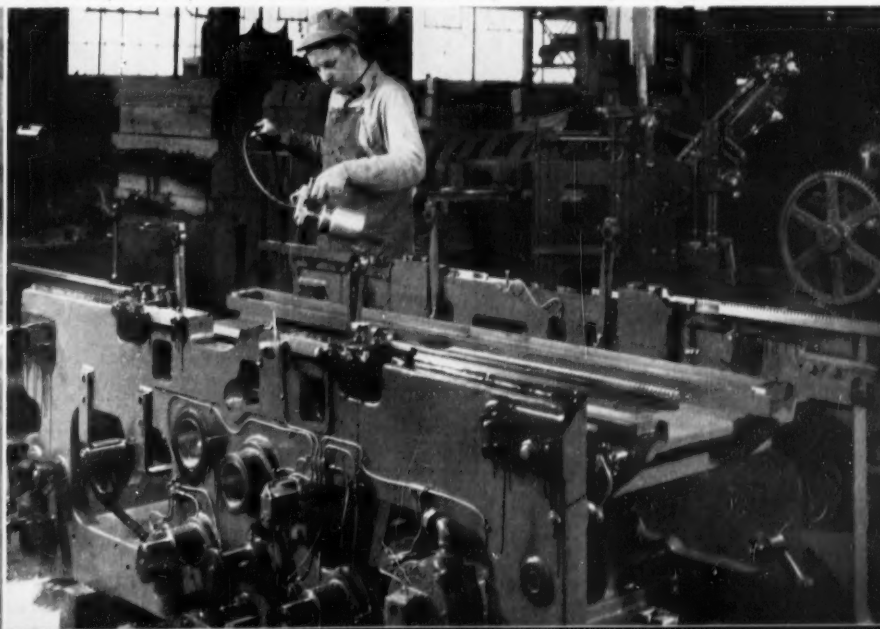
### Installation Is at Feeder End

On letterpress machines, which were the first to be equipped with central oiling, the oil reservoir and pump usually are installed at the feeder end of the press. An automatic cut-out switch, operated by a float inside the reservoir, often is provided to protect the pump in case the oil supply runs low.

As the manufacturers point out, no mechanism—including an automatic lubricating system—is foolproof. The system must be operated according to its maker's instructions, and—especially im-

(Continued on page 106)

(Right) Partially erected press shows details of oil lines serving bearings. (Left) Bijur cyclic lubricating mechanism installed on a Miller TW letterpress machine. Lubricator pump, mounted as a unit with oil reservoir, is powered by a chain drive from the press (Courtesy Miller Printing Machinery Co.)





# Some Legal Pointers for Printers

Every businessman in the printing industry should have an elementary knowledge of business law, particularly contracts, agency and sales. Here are some hints

By E. W. Mounce and Robley D. Stevens

★ Every businessman in the graphic arts industry should have at least an elementary knowledge of business law, particularly the law of contracts, agency, and sales. But knowledge that the law exists is not quite enough. As a businessman, you should be so well-grounded in the basic principles of the law that you will be constantly conscious of them. By this, we mean that every time you make a sale, during the entire transaction or negotiation, you should be conscious of the fact that the law is a "silent party" in your negotiations. It cannot be disregarded.

Every word or act of your salesmen has some legal significance. If an order for printing is taken or a sale is finally consummated, the acts and words of your salesmen have created certain legal rights and liabilities, and you as a businessman should be aware of this fact. Not only do the acts and words of your salesmen create certain rights and duties that become your responsibility and your customer's, but under certain circumstances the salesman may be personally liable for what he says and does. Thus, your salesmen have a personal stake in such transactions. This fact alone should emphasize the importance of acquiring a working knowledge of the law dealing with contracts, agency, and sales. In the final analysis, it is simply a matter of dollars and cents. A legal slip might cost you and your salesmen a considerable sum of money. The law books on the subject contain many cases which will bear us out in this statement.

## Still Discuss Problems With Counsel

Many outstanding and successful businessmen in the graphic arts industry, whose money commands eminent legal assistance, are themselves familiar with the fundamental principles of the law of contracts, agency, and sales. But they still find it advisable to discuss their problems with counsel so they may act with more assurance in matters of the moment when there might be little opportunity to consult with an expert.

Do you know that almost every branch of our law is founded upon contract law? Therefore, a businessman in the printing industry will find it worth his time, his money, and his effort to know something about contract law. Do you understand what elements go to make up a contract? You should know how to draw up a printing contract. You must be able to interpret an instrument presented to you and

to be sure that it actually constitutes a contract. And, among a host of other things, you must know when a contract must be in writing to be enforceable.

Incidentally, the importance of a knowledge of contract law can be quite clearly pointed out by saying that the employment of your salesmen is founded

upon a contract. Furthermore, they will not earn a dime until they have had a part in the negotiation of a contract between their principal (employer) and a third party. Whether or not your salesmen will be rated as excellent or good producers will depend upon the number of printing contracts they are able to secure for you as their principal. Thus, their very own success and livelihood depend upon their ability to secure profitable contracts. In addition, your salesmen must be conscious of the fact that contracts create liabilities as well as rights. You as a businessman, like your salesmen, want to be certain no undesirable liabilities have been created.

## Arm Yourself With Basic Principles

You can be sure of such results if you will spend a little time arming yourself with a few basic principles of law. This requires a working knowledge of the anatomy of the law of contracts; that is, a basic knowledge of how the law is put together.

Actually, a legal, enforceable contract is made up of the following elements.

**Mutual Assent.** This involves an offer, a communication of the offer, an acceptance in the terms of the offer, and a communication of the acceptance. Sometimes the courts say that mutual assent means "a meeting of the minds." And it must be emphasized that this meeting of minds must be voluntarily arrived at; that is, the bargain or agreement between the "offeror" and "offeree" must not have resulted from fraud, duress, undue influence, or mistake.

**Capacity of the Parties to Contract.** Do you understand that the contracting parties must have legal capacity to make a contract? If they have no such capacity, a contract will not result even though mutual assent exists. Thus, a contract is either void or voidable—depending upon the facts in a given case—if it is entered into when one or both of the parties do not possess legal capacity to act.

**Consideration.** You should know that there must be legal consideration in every agreement if a contract is to result. Actually, it may be said that every contract is an agreement but not every agreement is a contract. We make many agreements. The reason for this is that many agreements do not create legal obligations. For example, an agreement to attend a bridge party or go to the show is an agreement, but it is not a contract. The agreement

## It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in *THE INLAND PRINTER* and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 106?

### QUESTIONS

1. How many million tons of newsprint were used by newspapers in 1953?  
a. Six                      b. Five  
c. Four                    d. Three
2. Your employees can start a credit union with seven to ten signatures and only \$50 worth of shares. True or false?
3. Printing plants are now mostly specialized. True or false?
4. Here are three common defects in letterpresses: worn bed supports, worn bed bearers, and poor contact between cylinder and bearers. What is a fourth common fault?
5. How many union employees are over 55 years of age?  
a. 13 per cent    b. 23 per cent  
c. 33 per cent    d. 43 per cent
6. Why can't composition letterpress rollers be used on offset presses?
7. The cylinder circumference of every press is different. True or false?
8. Standard electros are .152-inch high; the base is .759. How does this make .918?
9. In lithography, when ink "cakes on rollers," "won't come down," or is "waterlogged," what general term can be used to avoid undue confusion?
10. Spot varnishing can be done by lithography. True or false?



does create a social obligation, but it does not create a legal obligation. The reason why such agreements do not create legal obligations—and hence, contracts—is that they do not contain what is known as consideration. While most businessmen in the printing industry may think that consideration means the payment of money, this is not true. The payment of money will constitute “valuable” consideration, but this is not the only method of giving consideration. Legal consideration may be found in the mutual promises of the parties if they surrender a legal right by making the promise.

For example, A and B have an automobile accident and the negligence of A was the cause of the accident. B threatens to sue A, and A says that if B will not file suit he will pay B for the damages done to his car. B agrees and does not file a suit. Later A refuses to pay B, as promised. In such a case, consideration is found in the mutual promises of A and B. B purchased A's promise to pay by agreement not to sue A. B gave up a legal right, because he had a legal right to sue A in a court of law.

**Legality of Subject Matter.** The fourth essential element of a contract is called legality of subject matter. Even though the minds of the parties have met, even though the parties have legal capacity to contract and consideration exists, a contract will not arise unless the final element, legality of subject matter, is present. For example, if the object of the contract is the commission of a crime, the subject matter of the agreement would be illegal and no contract would result. Thus, if A promised to pay B \$100 to assault C, and B agrees to do so and actually assaults C, and then sues A for \$100 alleging a contract, B could not recover, since the objective of the agreement, or its subject matter, is illegal.

#### Not All Contracts Can Be Enforced

If all four of the foregoing elements exist, a contract exists. However, as a businessman, you should learn that not all contracts can be enforced. The law provides that certain contracts must be in writing to be enforceable. For example, the following contracts must be in writing, under what is called the Statute of Frauds: (a) contracts of executors and administrators who become personally bound for the debts of the estates that they are administering; (b) contracts in consideration of marriage, like pre-nuptial agreements; (c) contracts to answer for the debt, default, or miscarriage of another, e.g. guaranty and surety contracts. Thus, A tells B to sell printing to C and agrees that if C does not pay he (A) will pay the bill. This promise of A's has to be in writing to be enforced; (d) contracts involving the sale of real estate; (e) agreement that may not, under the terms, be personally performed with-

in one year. Thus, if A orally agrees to employ B as a salesman, on January 1, 1953, to work for him for one year beginning on January 5, 1953, neither party could enforce the agreement, because it could not be performed within one year from the date it was made; (f) agreements to sell personal property above a certain amount, usually \$50, unless there has been part payment or part delivery. Thus, an oral contract to sell say \$75 worth of printing would not be enforceable. However, if there were part payment or part delivery, the courts would enforce such an oral agreement; (g) under the laws of some states, an oral agreement between the owner of real estate and a real estate broker, whereby the owner of the property agrees to pay the broker a commission if the broker finds a buyer for the property, would not be enforceable unless in writing. The same thing would be true if the oral agreement provided that the broker would sign the sales contract if he found a buyer.

#### Your Salesman Is Your Agent

Do you realize that a salesman is an agent? Thus, the law that governs many of his activities is contained in the law of agency.

In order to understand agency law, you should realize that it is the legal relation established when one person (agent) is authorized to, and does, represent and act for another person (principal). In gener-

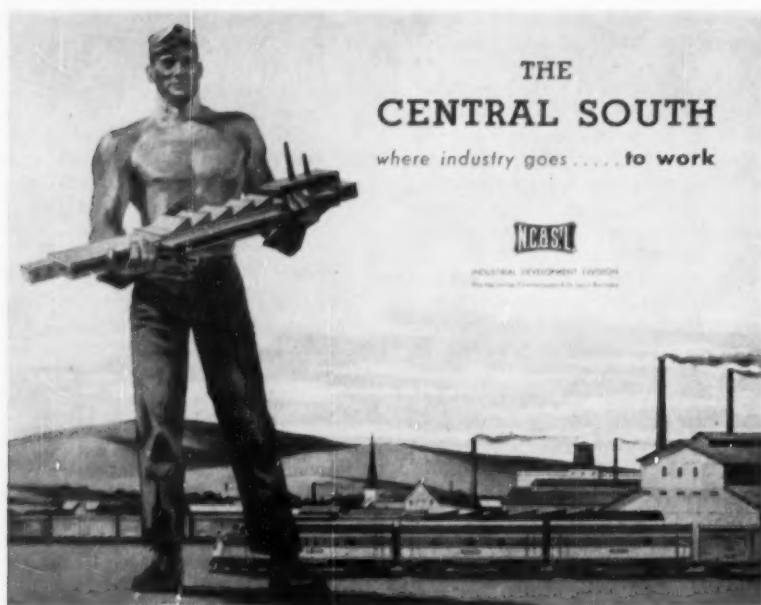
al, a person may do through a representative anything he may do for himself. If the representative performs mechanical acts or services, he is called an employee or servant. If he is employed to represent the principal with third parties in the negotiation of contracts, he is called an agent. Thus, most of the acts of your salesmen are those of an agent and are covered by the law of agency.

#### May Appoint Agent to Contract

You should bear in mind that if a person is competent to make a contract for himself, he is competent to appoint an agent to make a contract for him. This means that the principal must have legal capacity to contract before he may make a valid, enforceable agency contract. But it is not required that the agent have legal capacity to contract to make valid contracts for his principal. Thus, if A (principal) and B (agent) enter into a contract whereby B is to act as A's agent, their contract, as between themselves, would be voidable as to B but valid to C, on behalf of A. The contract would actually be between A and C and would be valid. This rule of law makes it possible for a person under 21 years of age to be employed by an adult or a corporation and to negotiate valid contracts for them.

As a businessman, do you realize that the authority of an agent may be either express, implied, or apparent? This means  
(Continued on page 108)





Front cover of brochure produced by McQuidey Printing Co., Nashville, for Nashville, Chattanooga & St. Louis Railway representatives planning an industrial development area in the center of Nashville

## More Printing Sales From Business, Industrial Expansion in Your Town

- Alert printing salesmen watch for industrial expansion signs
- You may have overlooked some of these signs in your locality

★ There are business and industrial developments in just about every city that, if watched faithfully, may afford leads to good printing sales. Those who have ever visited Nashville, Tennessee, by rail know that the railway switchyards occupy considerable space in the very heart of the city. Now these yards are being moved outside the city and the space will be available for business and industrial sites.

Several months ago the Nashville, Chattanooga and St. Louis Railway instructed its industrial agent, G. G. Barbee, to advertise the yards for sale, but to sell them only to concerns that would have goods and materials to move by rail.

Barbee, in turn, called in a salesman for a local printer and outlined to him the job to be done. *It so happened that this particular printing salesman was already at work on something designed to do the work.*

### Salesman Foresaw New Business

The salesman had done considerable work for the railroad and foresaw the need for printing in the course of this development. Result: A full-color brochure, full of pictures, maps, charts, and just plain words describing the possibilities of the sites that have become available. The brochure has been sent to thou-

*By P. R. Russell*

Parthenon Press, Nashville, Tenn.

sands of industrialists and business leaders throughout the United States and Canada.

It is important to note that the industrial agent and the printing salesman were at work on the brochure six months before the first copy was put in the mails. It should also be noted that much more printing will be required before all the sites are sold and possession given. After that, every business or industry that comes in will increase the volume of printing done in Nashville.

Right now in almost every section of the country, power and flood dams are under construction or are being planned to control flowing streams and create artificial lakes. Almost by magic many other developments will follow in areas affected by these impounded waters.

Camp sites are to be sold, fishing docks are to be built, and recreational facilities of all kinds will mushroom. Printing will be required to sell the sites of these enterprises and then attract the sporting public to them. That is only the beginning for the printer.

Dozens of promotional folders, illustrated with scenes from the new artificial

lake, develop in the hands of an imaginative printing salesman. After camp sites are bought, literally thousands of private camps spring up around one of these lakes. Materials for building and equipping these camps must be obtained, and the best way to reach this eager new market is for the manufacturer and dealers to have printing produced and mailed to the addresses of the new camp owners. Names and addresses may be secured easily.

### Builders Are Good Customers

These new camp builders are almost as eager to spend money on their week-end homes and for fishing tackle, etc., as parents are on a new baby. They will want boats, motors, and all other accessories for getting about on the lake, and sport clothing to wear on all occasions. They will especially be interested in, or rightly should be, an adequate health and accident insurance policy against the known hazards of this manner of living. Nothing can sell any of these things like good printing, and it is up to the local printing salesman to sell it.

There are many possibilities for selling printing around local artificial lakes and in other recreational areas. Visiting them, or using them, is not just an annual vacation privilege, but they can be taken advantage of almost any weekend the year around. This widens the possibilities tremendously for the sale of printing.

Just to show how easily printing sales opportunities in any local development may be overlooked, a printing salesman's own firm had just moved from uptown to a suburban location.

The salesman was eating lunch in a restaurant nearby when the manager recognized him as an employee of the plant. The manager of the restaurant, mind you, had to ask the printing salesman if it would be possible to have a small folder or ad card printed for distribution in the plant to its several hundred employees to invite their patronage of his restaurant.

### Many Prospects in Neighborhood

The result was a folder featuring the daily menu as well as an invitation, and it will continue to be printed indefinitely. In the same section where the new plant was located were garages, other restaurants, drug stores, dry cleaners, even a florist, all desirous of getting the new business made possible by the new printing plant.

A more elaborate, coöperative piece, containing bids for business from a dozen concerns in the same neighborhood, was developed. This sort of situation arises over and over again in nearly every city of any size. The opportunity to sell printing exists in each of them.

Developments in a city or its surrounding area of an unusual nature often offer excellent leads for good printing sales.

The printing involved in a movie premiere is usually done elsewhere, but sup-

pose a Hollywood producer announces that an important movie is going to be filmed in your vicinity.

Camera work is scheduled to begin in August on a movie about Daniel Boone in a locale near Nashville where important events in the life of Boone occurred. Many leads to printing appear at once. The local chamber of commerce could use a folder filled with interesting material about Daniel Boone and the region where the picture is to be made. This folder and others, paid for by hotels, motels and others, will be invaluable for distribution to tourists and prospective travelers in this area.

The tree on which is crudely cut (as well as spelled) the legend: "D. Boone cilled a ba'r," will be featured in the pro-

posed movie. Why not have a local hardware store use this incident in a timely folder about firearms and fishing tackle that have been greatly improved since Daniel "cilled" the bear on or near that certain tree?

The Nashville railroad development brochure took full advantage of local chamber of commerce resource material—in words, charts, and pictures. All of this means that the printing salesman who goes after something of community value has excellent help from the local chamber and is credited with a real public service by merely carrying through his share in an undertaking of value to the city.

What has happened in your town to create more printing? Better look around and see.

## Minneapolis Trade School, In Seventh Year, Adds Equipment to Meet Training Demands

The Graphic Arts Technical School in Minneapolis is now in its seventh year. The training school is operated and owned by the Graphic Arts Industry, Inc., a nonprofit management-consultant organization composed of graphic arts firms throughout the midwest. Paul J. Ocken is vice-president and general manager.

New equipment increases the physical facilities for learning this season. Two new Linotype machines bring the total number to eight, and offset lithographic instruction has been started.

More than 400 students have been graduated, of whom more than 300 are now working craftsmen in the trade. Graphic arts courses are available on an evening basis as well as full-time day school.

The minimum course consists of 44 weeks of hand composition. If the student chooses to specialize in other departments, he is required to take a minimum of 43 weeks of Linotype composition or 43 weeks of pressroom training.

The school is open all year except for two weeks prior to Labor Day, and one week between Christmas and New Year's. Applicants undergo a series of aptitude tests primarily designed for graphic arts classification before being admitted. Students must pass regular progress tests and a final examination in theory and practice before graduation.

The Graphic Arts Technical School is the only school in the industry operated by a group of commercial firms for mutual benefits as a nonprofit organization, according to officials of Graphic Arts Industry, Inc., which owns a modern building at 1104 Currie Avenue, in downtown Minneapolis.

There are no specific terms or semesters, but students may enroll at any time during the year.

To qualify for the faculty every instructor is required to hold a degree in Education as well as being a competent craftsman. The present staff is headed by G. Lynn Hollen who for 18 years was head

of the Department of Printing at South Dakota State College, and George M. Norton, formerly head of the high school printing department at Council Bluffs, Iowa.

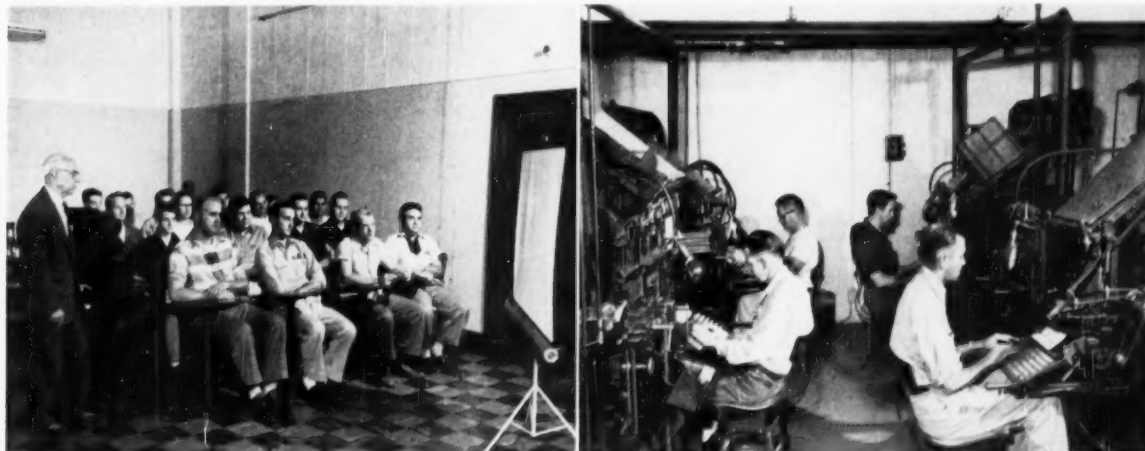
## Know Your Paper

The following table shows the variation in bulk or sheet thickness in equal grades and weights of both conversion coated and machine coated book papers. Figures must be taken as average as individual mills may have slightly different standards.

25x38	TYPE OF PAPER	Pages to Inch	Sheet Caliper
25x38-40	No. 4 Machine Coated	950	.0021
25x38-45	No. 4 Machine Coated	870	.0023
25x38-50	No. 4 Machine Coated	800	.0025
25x38-60	No. 1 Conversion Coated	720	.0027
25x38-60	No. 2 Conversion Coated	720	.0027
25x38-60	Folding Label Conversion Coated C/1/S	720	.0027
25x38-60	Offset Conversion Coated	720	.0027
25x38-60	No. 2 Machine Coated	750	.0026
25x38-60	Offset Machine Coated	720	.0027
25x38-70	No. 1 Conversion Coated	618	.0032
25x38-70	No. 2 Conversion Coated	618	.0032
25x38-70	Folding Dull Finish	572	.0035
25x38-70	Label Conversion Coated C/1/S	618	.0032
25x38-70	Offset Conversion Coated	618	.0032
25x38-70	No. 2 Machine Coated	640	.0031
25x38-70	Offset Machine Coated	610	.0032
25x38-80	No. 1 Conversion Coated	540	.0037
25x38-80	No. 2 Conversion Coated	540	.0037
25x38-80	Folding Dull Finish	500	.004
25x38-80	Label Conversion Coated C/1/S	540	.0037
25x38-80	Offset Conversion Coated	560	.0035
25x38-80	No. 2 Machine Coated	640	.0031
25x38-80	Offset Machine Coated	530	.0038
25x38-90	No. 1 Conversion Coated	480	.0041
25x38-90	No. 2 Conversion Coated	480	.0041
25x38-90	Folding Dull Finish	444	.0045
25x38-90	Label Conversion Coated C/1/S	480	.0041
25x38-90	Offset Conversion Coated	432	.0046
25x38-100	No. 1 Conversion Coated	432	.0046
25x38-100	No. 2 Conversion Coated	432	.0046
25x38-100	Folding Dull Finish	400	.005
25x38-100	Label Conversion Coated C/1/S	432	.0046
25x38-100	Offset Conversion Coated	360	.0055
25x38-120	No. 1 Conversion Coated	360	.0055
25x38-120	No. 2 Conversion Coated	360	.0055
25x38-120	Folding Dull Finish	334	.0059
25x38-120	Label Conversion Coated	360	.0055
25x38-120	Offset Conversion Coated	360	.0055

O. H. Runyan in *The Galley Proof*

G. Lynn Hollen (far left) is one of heads of Graphic Arts Technical School, Minneapolis. At right, students operate four of the school's eight Linotypes







Student "dissects" earthworm by turning double-leaf acetate pages in new textbook. Successive pages show layers of the animal in full color. Superimposed, pages display composite picture of the animal

## Unique Textbooks for Biology Students Pose Special Problems in Printing and Binding

A new type of textbook that lets biology students see the insides of animals more clearly than ever before is being produced by an Evanston, Ill., publisher.

The chapter-size books, called Trans-Vision Unitexts, contain a series of acetate overlays showing an animal's organs in full color. The first three books deal with the earthworm, the frog, and man.

Simply by turning the transparent pages, a student "dissects" the animal and then puts it back together again. In each book, the unique pictorial treatment, together with the text, makes up a complete biological description of the animal.

The new series of textbooks was created and designed by Dr. Albert Wolfson, associate professor of biology at Northwestern University, and Arnold W. Ryan of Arnold Ryan & Associates, scientific art studio in Evanston. Row, Peterson & Company, Evanston textbook house, is the publisher.

Special production problems confronted the publishers in producing the acetate Trans-Vision pages. There are 24 pages of Trans-Vision material, eight in each book.

Each of the eight-page inserts was run as a six-color gravure form, one side only, on 150 acetate roll stock. After printing, the roll was removed from the press, trimmed, and put through a special folding machine.

The folding machine folded two-page sets in pairs, back to back—with the printing surfaces together—and each two-page set then became a double sheet with the fold at the right edge of the book. This outer edge is not trimmed.

The folded acetate sheets were then hand-gathered into the eight-page Trans-Vision signature for each book, side-

stitched, and machine trimmed ready for assembly with the text pages and cover.

When the pages of the assembled signature are turned, the reader sees successive layers of the animal being removed in a top or front view on the right-hand pages. At the same time, successive layers appear to build up in a bottom or rear view of the animal on the left-hand pages.

Finished artwork for the Trans-Vision texts was produced by Arnold Ryan & Associates, typography was by Monsen-Chicago, Inc., and plates, printing, and binding by Milprint, Inc., Milwaukee.

Before production could get under way, months of intensive research were required in preparing illustrative material. The authors found, for example, that scientific illustration does not always keep pace with biological knowledge. In the case of the earthworm, several generations of artists had incorporated the same errors in their illustrations, although the correct facts had been reported in the last century by the biologists who did the basic research on the animal.

In addition, early artists had been restricted in their use of color, because printing processes then imposed many limitations. Additional work was necessary to make the most effective use of the wide range of color available with modern processes.

The Trans-Vision process was developed in Europe several years ago and brought to this country for use in military training during World War II. It has been used commercially for sales literature on automobiles, electrical switches, and several other products.

More recently, the process has been adapted to advertising and to graduate-level medical texts.

## STA Judges 'Get Tougher,' Choose Only 93 Designs

"Judges of graphic arts exhibitions have got to get tougher."

This was the opinion expressed by the panel of judges who selected award winners in the 28th annual Exhibition of Design in Chicago Printing. And the judges fitted their action to their words by selecting only 93 pieces out of 910 submitted in the competition, which is sponsored by Chicago's Society of Typographic Arts.

Each of the winning entries received a Certificate of Excellence from STA, and all will be on view at the Chicago Art Institute from March 26 through May 1.

The board of judges included Taylor Poore, art director of Tempo, Inc., Suzette Zurcher, designer of publications for the Art Institute, and Will Burtin, graphic arts designer.

In announcing the competition results, STA said, "We should never underestimate the educational value of exhibitions. They are the tools of our convictions and our trade. They should have such high standards in design, typography, and printing quality that viewers will know that we stand for the absolute top quality, with no second best.

"We need more 'S.O.B.s' in the business. Too many mellow people make a mellow stew. Leniency and an acceptance of any but the best results lead to a general lowering of all standards.

"We have the best machines, printers, designers, and illustrators, the most types and the widest selection of paper," said the STA announcement, "but this profusion of riches produces a disquieting confusion—too many colors, glossy surfaces, and busy layouts.

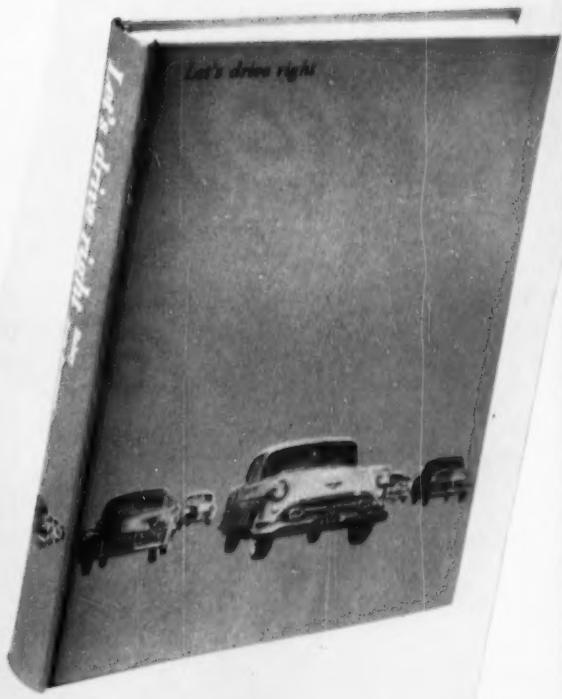
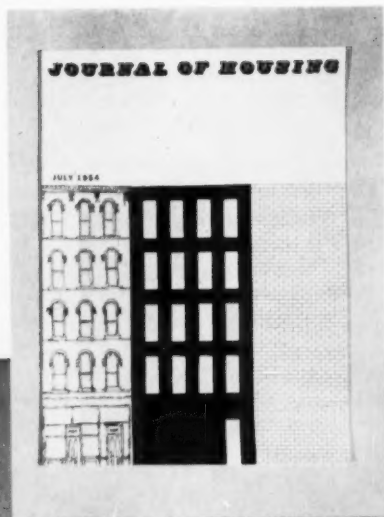
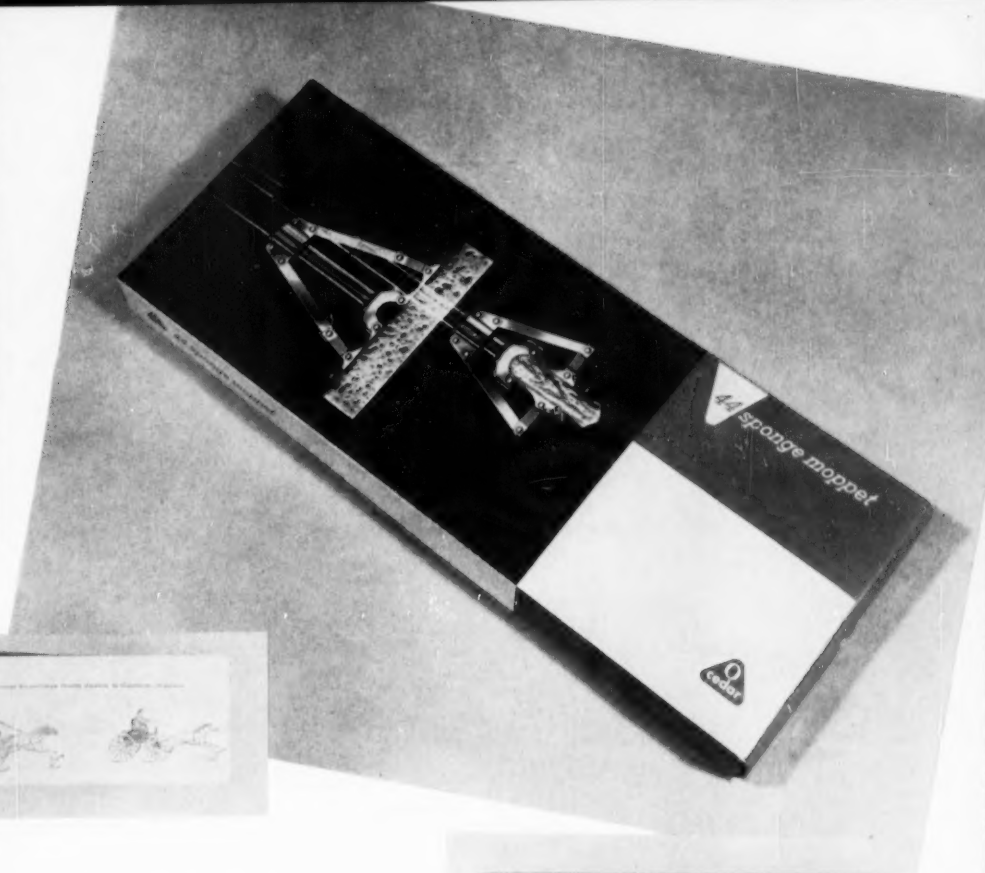
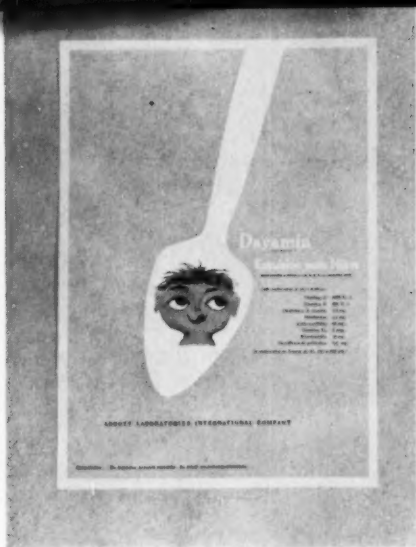
"Originality is not dressing up and embellishing an idea, but rather it involves going to the roots of the idea and then developing it only until communication is clearest," the STA statement concluded.

The Certificate of Excellence given this year to the 93 winning entries takes the place of the honor award formerly given in each category.

No new trends were noted by the judges, except a great improvement in the design of textbooks.

Opposite are seven representative entries chosen for the 28th STA exhibition in Chicago. The magazine cover, *Journal of Housing*, is by John Bradford; O'Cedar carton is by Warren Wetherell and Associates; Gordon Martin designed the Christmas card, "Warmest Greetings," for his own use; the folder, "Physicians Response Report #13," is by Don Walkoe; trade journal ad, "Dayamin Emulsion para Ninos," is by Harold Walter; the broadside, "Black is the Beauty," is by Carl Regehr; and a book, *Let's Drive Right*, is by Marilyn Knudson. Judges (lower left) were Taylor Poore, Suzette Zurcher, and Will Burtin





## Correct Year-Around Air Conditioning Necessary

- Standard temperature conditions and relative humidity are essential
- Recent trend has been away from central installations to package units
- Package units easily adapted to various conditions; ductwork eliminated

In the lithographic industry, comfort cooling has little to do with air conditioning. For greatest efficiency, standard conditions of temperature and relative humidity should be maintained the year around. Although there are many systems capable of keeping both temperature and relative humidity within very narrow limits in any season, some operate more economically at one time than another.

For the past ten years, there has been a trend away from the large central air conditioning installations. Instead of one large unit to condition a whole building by means of ducts, small "package" units are placed within the areas to be conditioned. These small units come in sizes ranging from the small window conditioners to capacities of 15 and 25 tons of refrigeration, and areas which vary greatly in size may be supplied with equipment of the proper capacity. Where there are extra-large areas, or in places where heavy loads prevail, a number of units often are installed within the area.

The package units have many advantages in addition to the elimination of ductwork. For one thing, they are prefabricated rather than custom-built for a particular job. Furthermore, each unit may be set to maintain the conditions needed in the area it serves. In addition, units may be added, removed, or changed to take care of changes in plant layout, new equipment, or even removal of the shop to another location. Such flexibility is impossible with one central installation. Perhaps the most important consideration in the choice of the package units is their original cost: they represent the cheapest way to buy refrigeration.

### Removing Moisture Before Heating

Although there are other means of removing moisture from the atmosphere by cooling it until it condenses on refrigerated coils, many central station installations and most package installations depend upon this method. The original cost of equipment which will remove moisture and at the same time control room temperature is generally conceded to be lower than the cost of any other equipment which will do an equivalent job.

Also, refrigeration is required in most other methods of removing moisture.

However, little is ever said about the cost of operating the less expensive equipment. Furthermore, it is very doubtful if very many lithographers ever have any idea how expensive the operation of their humidifying equipment is. Some owners with fairly detailed cost systems may figure the cost of the electric current to be allocated to the equipment, but few ever go any farther in determining operating costs.

### In-Between Season Expenses Highest

It is generally in the in-between seasons, spring and fall, that the hidden operating expenses are the highest. During these periods, it is generally necessary to cool the air to remove moisture and reheat to bring the room to standard temperature. If, for example, an attempt is made to keep the pressroom at a relative humidity of 45 per cent and at a temperature of 75 degrees, much of the time during the spring, early summer, and fall the equipment will be forced to cool a large volume of the air to remove the moisture from it. The air must be cooled below the

dew-point for moisture to condense on the coils. The air must then be reheated so the temperature in the room can be kept at 75 degrees. In most conventional equipment, water-cooled condensers are used to reactivate the refrigerant after it has cooled the air.

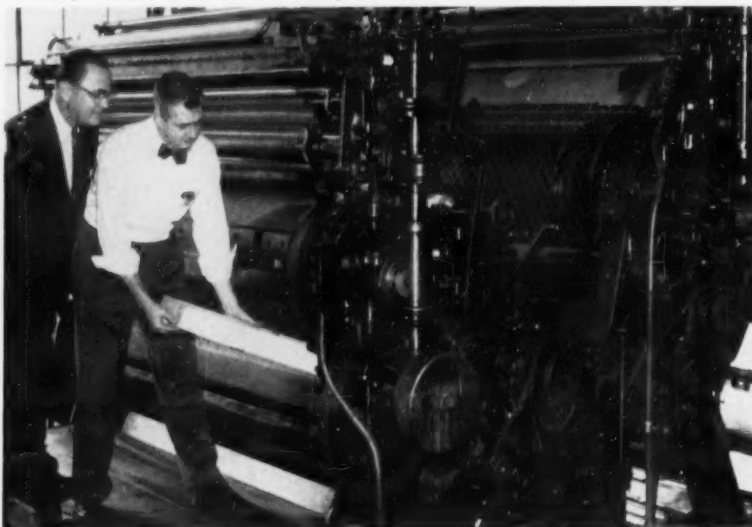
### Water Problem Becoming Serious

The problem of water for air conditioning systems is becoming very serious as well as expensive in many areas. Prior to the widespread use of package units, it was customary to have cooling towers to cool the water so that it could be reused.

However, this practice is seldom followed when a number of small units are employed. The unit is merely tapped into the closest water supply, and the water is discharged into the sewer. In sections where sewage disposal plants are in operation, this means that the user often is charged both for drawing the water and for dumping it into the sewer. In some areas of this country the demands of air conditioning equipment alone have been blamed for the rapid lowering of the water table, while in other places users are required to have large sumps into which the water may be discharged to return into the ground.

The problem of the use of water in air conditioning has become so serious

John M. Morehouse, Harris-Seybold representative, and Thomas J. Wurm, pressroom superintendent for Continental Lithography Corp., Cleveland, prepare a 30-year-old offset press for scrapping to make way for a new 42x58 Harris two-color press to boost Continental's output of offset poster sheets



throughout country that air-cooled condensers similar to those used on household refrigerators and small window cooling units are now available for larger units up to 25-ton capacities. Although this method of cooling does eliminate the use of water, the heat in the condenser coil is still exhausted into the outdoor air at the same time that heat is being paid for to reheat the air in the room. It is obvious that the heat removed from the air in cooling it below the dew-point for humidification could be restored to the air by passing it over the coils containing the hot refrigerant. Of course, during periods in which both dehumidification and cooling or cooling alone are required, additional condensing capacity would be required. Some units have been manufactured for the armed services which employ the principles explained above. These have worked very efficiently, but they were especially designed for specific applications.

#### **Designed for Comfort Cooling Alone**

Package air conditioning units are designed for comfort cooling alone, and when they are used to control conditions in a lithographic plant, where control of temperature and relative humidity must be kept within narrow limits, they are not being used for the purpose for which they were originally designed. The installation of heating coils, humidifying equipment, and controls to operate the unit as both a dehumidifier and a cooling unit are custom-built adaptations. They are installed to meet the special needs of the lithographer. Since these adaptations can be made at a cost comparatively small when compared to the value of the unit itself, the cost of operating these additional features is seldom questioned.

Both the air-cooled condenser and an auxiliary air-condenser, used to eliminate at least part of the reheating, can be installed on some of the prefabricated units. The initial cost of such an installation will be higher, but it can be recovered quickly

through lower costs of operation. In addition to conserving both water and heat, such an installation eliminates any trouble caused by scale or pitting of water-cooled condensers. This last item alone can amount to several hundred dollars each year in areas where water supplies are "hard."

These new items should be examined by any lithographer who is contemplating installing air conditioning units. Many who already have air conditioning installations might well investigate the installation of air-cooled condensers and reheaters.

The advantages of air conditioning can be important, but the subject requires careful study and consideration.

### **LTF's Educational and Research Committees Meet**

Lithographic Technical Foundation educational and research committee sessions were scheduled for Feb. 28-March 3 (too late to report in this issue) in Chicago's Conrad Hilton Hotel. First day agenda called for a review of the 1954 education program and its accomplishments; a presentation of this year's program; discussion of school, in-plant and special training programs, industrial arts press, courses and course material other than skilled craft training.

Research committee meetings were slated for the second and third day. Project reports were to deal with platemaking; Diazo and casein coatings; pre- and post-treatments; chemical deposition of copper on zinc; graining studies; color reproduction; photo-masking; press inkometer and dampening studies; quality; Army and Air Force contracts; paper and ink; ink transfer during printing; tinting; pick tester survey, and a survey of plant problems in 1954. The final research session was to include discussion of research done last year and the program for this year.

### **LNA's Competition Judges At Work; Exhibit in May**

Leading designers, art directors and production experts named to judge entries in the Lithographers National Association's Fifth Annual Lithographic Awards Competition and Exhibit are due to perform that task during the week of March 14. They were selected by the Awards and Exhibit Committee under the chairmanship of C. A. Nordberg, Chicago Offset Printing Co. This committee will also have charge of the opening exhibit in May at the Marshall Field department store in Chicago.

Promotion committee chairman Vernon J. Evans forecast that the number of entries would exceed all previous records. He noted increased interest by commercial firms, advertising agencies, lithographers and printing buyers. The exhibition will show pieces representing 44 classifications of lithographed material, including new categories such as combination point-of-purchase displays, business reports and school yearbooks.

#### **Manual on Dry Offset**

Q.—(The following letter is in reply to a request recently made in these columns for information regarding dry offset platemaking.) Our Detroit distributor has requested that we send you the enclosed Davidson Dry Offset Plate Instruction Manual. If there is any further information you desire on making dry offset plates, please do not hesitate to contact the local Davidson distributor. We appreciate this opportunity to be of service to you.

A.—I am glad I can pass this information on to readers of this department. The Davidson book is very well written, and I am sure that the average platemaker will have no trouble in following the simple instructions it contains.

Awards and Exhibit Committee for LNA's 5th Lithographic Awards Competition includes (seated, from left) C. A. Nordberg, chairman; James Armitage; Vernon K. Evans, competition chairman; Thomas P. Mahoney; George Benton; Herbert W. Morse; (standing) Karl Oelke, Robert Segerson, Frank Karlake, Joseph Callan, Nathan Bernstein, Roy Hanson, Norman Topping, Gordon C. Hall, LNA western staffman, George Schanbacher, James Ludford, Robert Nickel





# Litho Leather Rollers Must Have Careful Breaking In

**Leather-covered rollers have been used for years to roll up offset plates and on offset presses. Learn how to break them in properly**

*From Lithographic Technical Foundation Bulletin Number 805*

★ Leather covered hand rollers have been used for years to roll up plates. At one time leather rollers were also used extensively on presses but were eventually completely replaced by synthetic rubber and vulcanized oil rollers. Today, some plants are again using one "grain" or leather roller in the press inking system.

The reason appears to be the increased use of bimetal plates, grainless plates, and fine grained plates desensitized with modern techniques. The high quality of printing from these plates stems, in part, from the fact that they require less water and less ink on the press. There is less emulsification and the ink remains tackier throughout the run.

Although this is desirable and necessary for the finest quality of work, it also makes for more trouble with lint and fuzz in the inking system. There is a greater tendency for picking in the image areas and the lifting of loose fibers and lint in the nonimage areas. This requires frequent washups. In plants where this trouble has occurred, it was found that when a leather roller is used as the No. 1 form roller, the nap on it seems to hold this lint and fuzz and keeps it out of the rest of the inking system. Certain new vulcanized oil and synthetic rubber rollers are claimed to do the same thing. Since no comparative tests have been made, the Lithographic Technical Foundation is not endorsing any type of roller discussed in this article.

With hand rollers, again it is the nap on the leather that makes them so effective. The nap pulls the work out much sharper and cleaner than rubber or composition rollers.

To get the maximum performance from any leather roller it is essential that you break it in correctly. If you don't or if you don't take good care of the ones you have, the nap soon mats down. The roller then becomes slick, glazed, and almost useless. Properly cared for, leather rollers can do excellent work for many years.

## **Breaking in New Press Roller**

Breaking in a new leather press roller takes a lot more time than effort. But the patience that you have in doing it properly will determine the quality of the work that the roller will do for years to come. Here is a method that has been used successfully by many experienced men.

The first step is to soak the leather with neat's-foot oil. Put the roller on a cleaning trough and leave it there for a couple of days. Keep applying fresh oil to the leather once every few hours until it has absorbed all it can hold.

On the third day, scrape the excess oil from the surface with a dull blade like the back edge of a table knife. Be sure to scrape the leather with the grain of the nap. Otherwise, you'll soon scrape all the nap off the leather. When the excess oil is out of the leather, apply 00 litho varnish. Apply fresh varnish every hour or so for about a day.

On the fourth day, scrape the excess varnish from the roller and put it in the press. Put some stiff varnish or stiff ink in the inking system and let the press run at idling speed for 15 or 20 minutes. This will pull up the nap and also pull off any loose nap.

As soon as this has been done, put the roller back on the trough. Apply Lithotine or gasoline and scrape the roller until all the ink or varnish is removed.

The roller is now ready for service. If you don't plan to use it right away, rub some mutton or deer tallow into the leather to keep it soft.

## **Breaking in New Hand Roller**

It's not quite as easy to break in a new leather hand roller but the steps are essentially the same.

The first step is to roll it and let it soak in neat's-foot oil. Pour the oil on a slab, place the roller on the slab, and pour more oil directly on the leather. Roll the roller in the oil. Then apply more oil to the leather and let it stand.

Every couple of hours during the day, roll the roller back and forth in the oil for a few minutes. Keep applying fresh oil as needed. Do this for about two days. Your aim is to let the new leather soak up all the oil that it can hold.

The next step is to scrape the roller with a dull blade. Again, be sure to scrape

the leather with the grain of the nap. When you have scraped off all the oil on the surface of the leather, clean up the slab. This time, put a gob of mutton tallow on the slab. Work the roller in the tallow thoroughly. Again, let the roller stand and roll it every hour or so for at least a day.

At the start of the third day, scrape the tallow off the roller and clean the slab. Put down some 00 litho varnish and roll the roller in this. As before, let the roller stand in the varnish and give it a couple of rolls every hour or so for another day.

When you come in on the fourth day, scrape the 00 varnish off the roller and clean up the slab. This time, put down some No. 8 litho varnish. Give the roller a good workout in this stiff varnish, working it periodically for another day. This operation pulls up the nap and also pulls off any loosely held nap.

On the fifth day, scrape the roller, clean the slab, and put down some stiff roll-up ink. The ink should be thinned with 00 varnish very slightly—just enough to get a good transfer of the ink between the roller and the slab while rolling. After you have worked the roller periodically in this ink for a day, it is ready for duty.

## **Maintenance of Leather Rollers**

It's a lot easier to take care of leather rollers than it is to break them in. Whenever a roller is to be left overnight or will not be used for a while, scrape it thoroughly and apply mutton tallow or deer tallow to the leather. These tallows never dry. They will keep leather soft and pliant even if the roller is not used for years.

If you don't scrape the roller faithfully, the nap will not be pulled out. In a few months, it will pack down and the roller will become slick and lose much of its value. Remember, it is the nap of the leather that does the job.

An idea from LTF is to mark one end of a new roller so that you'll always be able to tell which way the nap of the leather lies. The grain direction of the nap is easy to see on a new roller. It's much harder to see on a roller that has given a lot of service and on which the nap is short.

If you haven't used a leather roller for a while and find it in pretty bad shape, you still may be able to restore it. Wet it with turpentine and rub it with a coarse (No. 3) sandpaper to bring the nap back up. This is rough treatment. You'll have no need for it if you scrape the roller and put tallow on it after it has been used. (Information from LTF's new Bulletin 805, *How to Make and Run Better Zinc Surface Plates*.)

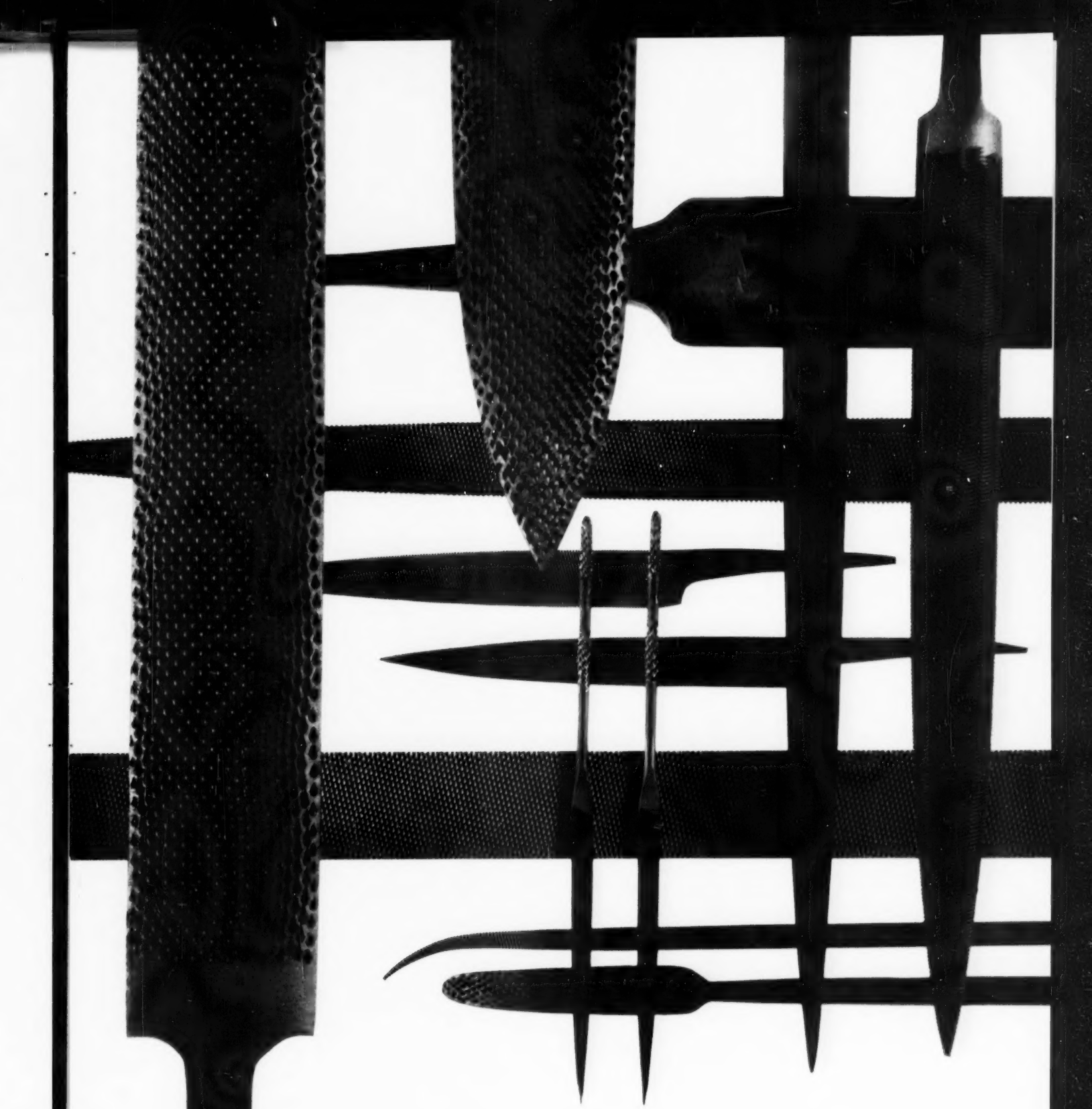
## **Gets \$3,000 Grant for Ink Study**

The National Printing Ink Research Institute, Lehigh University, Bethlehem, Pa., has received from Godfrey L. Cabot, Inc., a \$3,000 grant for supporting the Institute's work on the effect of changes of surface chemistry of carbon blacks on the rheological and other properties of printing inks. Technical consultant for the project is W. D. Schaeffer of Cabot's research staff and a former Lehigh research student.



Nearly-completed first unit of a new laboratory and factory near Chicago is part of the current expansion program of the Howard Flint Ink Co.





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TRADE-MARK



## THE GRAPHIC ARTS IN WASHINGTON

Compiled and Edited by L. H. (Hal) Allen, Eastern Editor, *The Inland Printer*

### Drive to Boost Postal Rates Gets Strong Opposition

The Administration's drive to boost postal rates and set up an independent commission for fixing rates under what President Eisenhower termed the "policy guidance of Congress" has sparked strong opposition from organizations representing business mail users.

For example, Direct Mail Advertising Association managing director George V. Ramage sent to all members last month an appeal for them to "swing into action fast" against H. R. 2988, which would raise postage costs more than \$300 million and establish a commission.

Estimating that proposed increases would total \$340½ million, Mr. Ramage said that upping mailing expense to that figure would "throw a monkey wrench into the development of the nation's economy, which is an essential part of the Eisenhower program for continued domestic prosperity."

To mailers who assume that independent commission rate-fixing would help them, the message said: "Take a look at fourth class rates hiked more than 125 per cent since 1948 by the Interstate Commerce Commission, an independent agency."

#### First Class Increase \$237 Million

According to DMAA figures, H. R. 2988 would raise local and non-local first class to four cents, totalling \$237 million, and air mail to seven cents, totalling \$14 million. The proposed 30 per cent second class boost, in two annual steps, would amount to \$16½ million, and making the third class per piece rate two cents, up only a half cent, plus raising the per pound rate to 16 cents, would add up to \$73 million.

With his call for action, Mr. Ramage sent a package of information for use on the firing line. Each member received a copy of a twenty-page presentation that was directed originally to Secretary of Commerce Sinclair Weeks as government spokesman for business through the Printing and Publishing Sub-Division and other agencies.

The aim of the presentation was to prove that rate boosts, by hampering sale and distribution of goods, would weaken the nation's economy and discount its prosperity. Printing and publishing were cited as important factors in distribution. It was stressed that third class mail is the only mass medium small or new business can afford, and that postal rates largely control advertising volume.

Recommendations to Secretary Weeks included cooperation with the Post Office Department in adopting modern business practices; taking the fourth class rate-

making power out of the hands of the Interstate Commerce Commission; repeal of Public Law 199, which governs parcel post weights and sizes; opposition to all legislation which might impair legitimate advertising; a continuing survey of advertising's effectiveness in fostering and expanding the nation's economy; preparation to advise on the impact of postal rate boosts on advertising volumes, sales, profits, taxes and employment.

#### Propaganda Campaign Heavy

Postmaster General Arthur E. Sumnerfield seems to be pulling no punches in his renewed efforts to get rates raised. The National Council on Business Mail February newsletter said: "Hardly a day passes without a fresh rewrite from the Post Office Department presenting its case for higher rates. Variations are apparently endless." Those quoted were: "The American people are adult enough to know they only deceive themselves by keeping postal rates artificially low, and taxing themselves to pay the difference"; "The Postal Rate Commission is needed immediately in the public interest"; "Any increase will be borne mostly by business."

Again as last year the drive for higher rates stems from the need for reducing the postal deficit and for supplying funds to raise the postal workers' pay.

Bills that would give postal employees a better financial break have been introduced. As for the deficit angle, hearings

Raymond Blattenberger, U. S. Public Printer, was given honorary life membership in International Printing Pressmen and Assistants' Union and the Philadelphia and Washington locals at testimonial dinner Feb. 18 in Washington. Thomas E. Dunwady, union president, made presentation



on postal measures may be expected to include voicing of opinion that the Post Office Department should be conducted as a public service and not as a business that is required either to break even or show a profit.

Senate and House hearings on postal rate bills had not been time-tabled when this was written in mid-February. Mr. Ramage urged DMAA members to testify when the time came. Referring to H. R. 2988 Title II, which calls for an independent rate-making commission, he said:

"If this dangerous measure doesn't eject us vertically right up out of our swivel chairs and jet propel us toward Washington to testify, nothing will do it."

Also rated as "dangerous" by those who oppose the commission idea are S. 170 and H. R. 178, which would set up a three-man board within the Post Office Department to recommend to the Postmaster General changes in mail classifications, zones, size and weight limits as well as rates.

According to the National Council on Business Mail, the Postmaster General would submit such recommendations and his own proposals to Congress whenever he feels the changes are needed. Joint action by both houses within 90 days would be required. If Congress failed to act, the recommendations would go to the President, and if not disapproved by him within ten days they would become law on the first day of the third month following.

H. R. 865 and S. 61 would repeal laws directing the Postmaster General, with Interstate Commerce Commission consent, to reform fourth class rates, classification, weight and size limits, zones and other conditions. Two House bills would reduce the postal deficit by taking the franking privilege away from Government agencies still enjoying it.

#### "Blk. Rt." Suggested Substitute For Bulk Rate Mail Terminology

Postal Manual section 134.42d, requiring that bulk-rate third class mail be marked "Bulk Rate" instead of "Sec. 34.77 P. L. & R.", has been revised in effect by Assistant Postmaster General N. R. Abrams. Responding to objections that spelling out the two words might weaken the pulling power of mailing pieces, he has suggested that mailers who wish to do so abbreviate the words as "Blk rt," which does not need to be conspicuous. He said the abbreviation would prevent post office treatment of third-class mail as short-paid, and should not detract from the quality of the mail.

Mr. Abrams pointed out that the term suggested, "B. R.," could stand for "Book Rate." It could also stand, as readers know, for Bruce Rogers, who is a long way above third class.

#### Announce 12th District Meeting

Members of the Harbor Area Club of Printing House Craftsmen will be hosts at the sixth quarterly conference of 12th District Craftsmen. Six panel topics have been arranged for the program. The meeting will be held March 26 at the Lafayette Hotel, Long Beach, Calif.



## SALESMEN'S CLINIC

### Questions Asked by Successful Printing Salesmen Still Uncertain of Themselves

#### Best Printing Salesmen

**Q.**—What type of man makes the best printing salesman?

**A.**—The man who knows printing thoroughly and who likes people is generally best. A man personally averse to a product or an industry might find it difficult to communicate enthusiasm about it to others, although it has been done. However, salesmen must like people. To sell to people you often have to overlook discourtesies and omissions which produce the abrasions and conflicts of daily human intercourse. A good printing salesman should also be creative so as to suggest different processes or layouts; he should be a good talker, but not a windbag. Salesmen should also be in good health, alert, vigorous, adept in getting to a point. He should always exude warmth and sincerity.

#### How Aggressive to Be?

**Q.**—Salesmen are frequently counselled to be more aggressive. How aggressive should a printing salesman be?

**A.**—Don't stretch a rubber band until it snaps. Everything depends on the person with whom you deal. A vacillating, wishy-washy prospect compels fast treatment. This type of customer will fritter away valuable time and feel no compunction to buy. But don't misunderstand the hesitancy of some prospects. Misplaced aggression is dynamite. Be forthright. Get the customer to act by the proper closing. Prod him a little, but not too much.

#### Plant Experience Best?

**Q.**—I have heard that the best printing salesmen are those who have had experience in plants. How true is this?

**A.**—No quality or type of training by itself makes a good salesman. It is the combination of qualities and virtues that does the trick. The idea of having printing salesmen plant-trained is good as far as it goes. It means that a specific plant's distinction and know-how, the care and skill with which even difficult printing is achieved, will be sold as well as the more apparent printing values.

Printing plant sales managers agree that there is a limit to the number of sales

that can be made solely on the basis of selling plant know-how. Infinitely more valuable for the salesmen is what to do or tell the buyer of printing that will convert him from a prospect into a customer. The plain truth is that printing salesmen who know all about printing and what makes a plant tick must also be able to convince prospects that they should buy printing on a repeat basis—the essential selling job.

When a salesman has a superior plant behind him, his way is lubricated; but groundwork for sales may be done in other ways as is demonstrated by salesmen day in and out, year after year.

#### Initiative vs. Aggressiveness

**Q.**—Contradictory advice puzzles me. I am told by my superior to use initiative. On the other hand, he warns me against being too aggressive. Where does one stop and the other begin?

#### New Series on Printing Salesmen's Problems Begins With This Issue

A new series of articles on the problems of the printing salesman by Irving Sherman begins with this issue. The title of the department has been



Irving Sherman

changed from "Salesmen's Corner" to "Salesmen's Clinic." The first installment takes up a number of questions asked by printing salesmen who are fairly successful but are uncertain of themselves. Next month, Mr. Sherman will answer fundamental know-how questions which all printing salesmen ask.

Mr. Sherman is now a management and sales consultant with offices at 516 Fifth Ave., New York City. He has been associated in various editorial capacities with a number of trade journals. In connection with his work as a trade paper editor, he was brought close to the problems of printers. From this experience, he evolved "Salesmen's Clinic," a digest of actual case histories of printing salesmen's problems.

**A.**—A printing salesman who has initiative masters all situations arising from contacts with prospects. This does not mean that he overwhelms prospects. It means that he tells the customer what's what and who the sole authority is so far as the virtues of a plant are concerned.

A printing salesman who possesses initiative never allows mistaken or half-baked ideas about printing jobs to prevail. He goes out of his way to demonstrate that such notions are false. He handles the prospects; the prospect never handles him. But this is done with every courtesy and consideration. For each negative argument advanced, the salesman offers a positive one. He doesn't argue; he proves.

This is using initiative. Should the salesman merely try to beat down a prospect, either by raising his voice or by vehemence or other bullying tactics, look out! The salesman may find himself out on the sidewalk with a sale lost because he was too aggressive!

#### Minimum Background Necessary

**Q.**—Are there minimum educational or cultural backgrounds necessary for printing salesmen?

**A.**—Education always helps, of course, and since printing salesmen usually come in contact with men of learning and culture in ad agencies, among publishing firms, in big industrial organizations, education and culture will be of aid to them. But this is relative.

There are many printing salesmen who consistently reach high sales quotas but who have no college education. But these men do know how to sell—and here we have it in a nutshell.

Selling, *per se*, is a specialty. It may well be fed by other traits or achievements of a personality, but, in the main, the successful salesman is what he is because he has a knack of convincing people that they ought to buy what he sells. If a man doesn't have the knack, he may as well forget about education and culture. If he does have it, education and culture might embellish but not materially affect the fundamental faculty involved. First things must come first and the remainder will fall in line.

#### TV Shows News Production As Printing Week Feature

The Printing Week issue of *Student Printer*, newspaper of the New York School of Printing, was produced and put to bed on television. WCBS-TV's "On the Carousel" program showed Paul Tripp, the show's star, interviewing journalism workshop students about their work as reporters, editors, Linotype keyboarders, makeup men, and proof press operators.

Reporters did not have to turn to legmen to gather the news. They covered each of the program's features. TV screens throughout the network showed stories and heads being written, type matter set, and proofs pulled. At the end of the hour-long program, the banner-headlined front page of the *Student Printer* was displayed. Students worked under the supervision of Benjamin Greenwald, faculty adviser for the newspaper.



# SPECIMEN REVIEW

BY J. L. FRAZIER

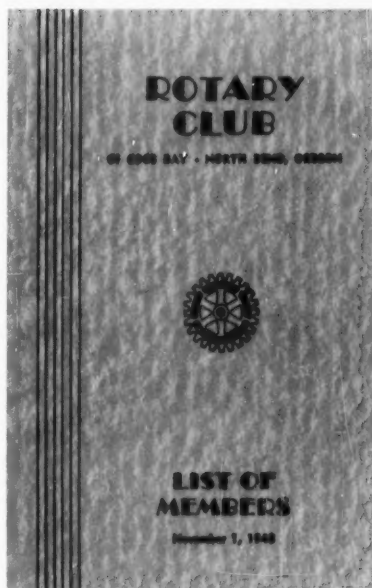
ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

## More Variety in Types Is Needed

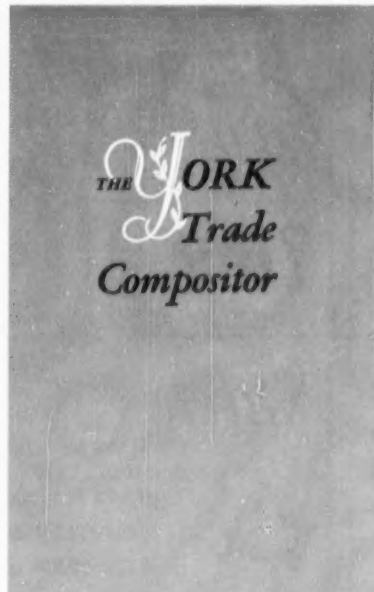
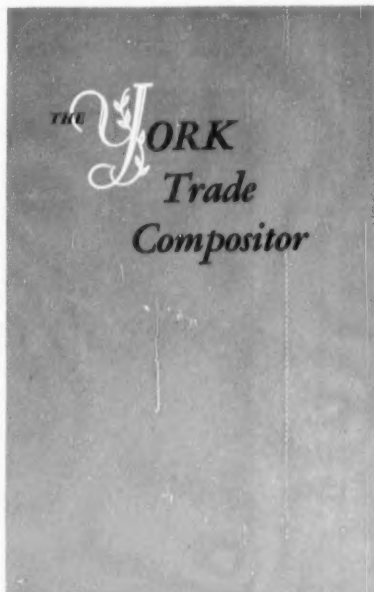
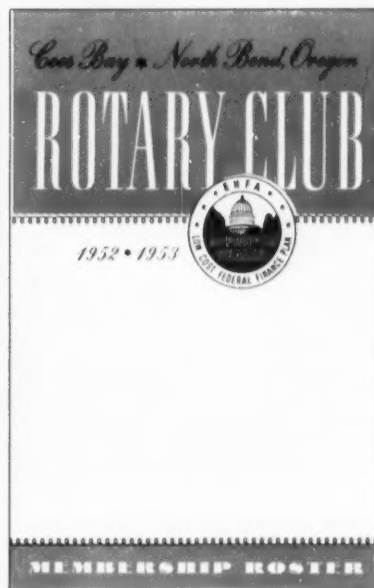
THERIEN FRERES, Montreal, Canada.  
—That any printer could submit fifty-odd items as you have without greater variation in quality—and good quality—seems remarkable. At any rate, it is a very rare occurrence. Congratulations to you for doing so; your customers get their money's worth. The outstanding feature is lively, eye-arresting layout, with use of color almost comparable. An examination of your folder of single-line specimens discloses you do not have an outstanding array of types, and we find little or no use of some of the better ones you have. Why? Modern sans serif types are fine, although they are overworked not only by you but by most printers. You could well afford to use more often what Lydian you have, and to obtain and use Lydian Bold, too. You have the smart Rondo, but the items submitted do not disclose use of it. You have characterful, effective Brush Script, but don't use it as much as it deserves. Does all this give you an idea? Good as it is, your work can be improved, we think, with types of better, more varied design. Your printing of illustrations, whether letterpress or offset, stands up well in most instances; it conveys as much as possible of the art from which your plates were made. Pressmen can't add tones not represented in original photographs.

## Balance in "Whiting Out"

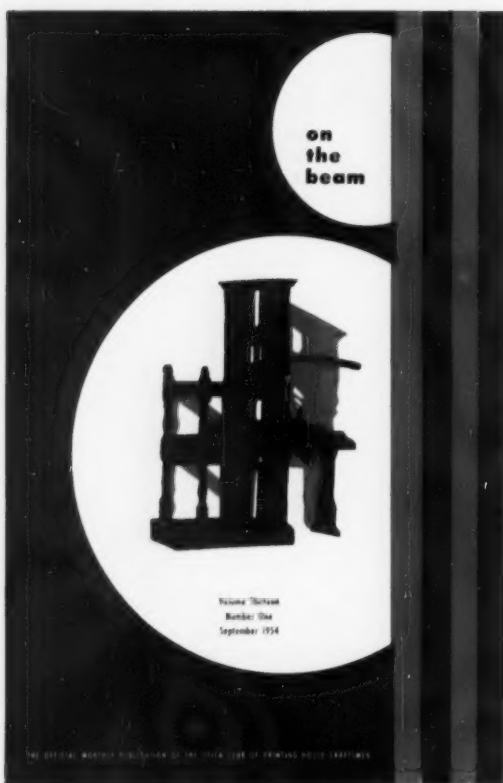
ZAUBERBERG PRESS of Coffeyville, Kansas.—You submit good, interesting work, and it has a certain individuality. There are faults, for the most part in spacing and the related feature of all-over whiting out. On the third page of the "Get Out and Vote" folder of Local Union 417, the first two lines of the group beneath the heading are spaced too closely in relation to the space above them and in relation to the spacing of the lines in the same type below. Spacing, it should be remembered, is a relative manner. Where there is much open space, as on the page in question, lines will appear crowded which would not be crowded in tighter composition with more copy. Now consider your folder with the quote from Roger Williams on the short front leaf and the small ornaments in different colors along the right-hand edge of the wider under-leaf. There is far too much space between the quotation and the vertical band of ornaments on the extension of the under-leaf. The spacing is aggravated by the fact that the block of type is jammed quite close to the antique illustration at its left. The longer lines of the quote—those extending underneath the picture—need not have been lined up with the left side of



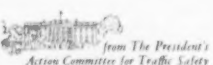
In too tightly spaced lines of an ugly and a commonplace type, and with emblem monotonously centered vertically, cover of roster (left) wasn't saved by costly yellow- and brown-toned wood-grain stock. Later one (right) by Paul O. Giesey, Portland, has force and character, scores without paper



Hurried, even the best typographers sometimes miss the pitch. The "design" is too high on the cover at left above. Eye it for a moment and you'll "feel" it seems trying to push up and off the page. Best vertical balance is at point about three-eighths the way from the top, where, dividing page into three space units above to five below, proportion is also better. Printed in black on light salmon stock, original is quite pleasing, but, because white ink didn't cover well the initial is too weak. Our rearrangement (right) demonstrates only effect of improved position of the type on the page



Front of Utica Club of Printing House Craftsmen bulletin is especially interesting with each of the first three leaves narrower than the one following as indicated by bands at right. But the publication's name seems needlessly small, even on the original



# Crusade for Traffic Safety

**CRUSADE-SAFETY**

**WRITTEN BY MEDIA MEN  
TO HELP YOU, A MEDIA MAN  
TO SAVE LIVES IN TRAFFIC**

Typography at GPO was more than drab until A. E. Giegengack, former Public Printer, gave its "face" a lift. Effectively arranged and displayed, this cover shows good work is being maintained

the cut. The effect would have been better if these lines were moved two picas to the right. The other sides are not aligned in any respect, remember.

#### Power Where It Counts

CLARK-SPRAGUE PRINTING COMPANY of St. Louis, Missouri. —The matched stationery items you printed for the Creative Advertising Art Studio score exceptionally high in impressiveness and the publicity potential. The feature, repeated in all forms to achieve the desirable resemblance of the different pieces, is a reverse-color panel in which the word "Creative," in very large upper- and lower-case lettering, is above the second line, with "Advertising Art Studio," in condensed sans serif caps, much smaller as required to square up the lines. On some of the items, notably the letterhead, the business end of an artist's brush appears horizontally below the two lines. The reverse panel is in an unusual shade of rather light green-gray, with brown as the second color for smaller areas such as the wood of the brush and subordinate type matter like the address. On the letterhead, the featured reverse panel is well placed directly in the upper left-hand corner, while—in the brown, of course—there's a line near the left edge of the sheet (reading upward) listing services, and the address (reading horizontally) extends to the right of the reverse panel in line, vertically, with the brush illustration. This handling of copy on a letterhead is not only a change of pace to get attention but conserves space for writing. Your business card is distinctive with the "trademark" re-

December							
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26	27	28	29	30	31		

Beautiful, chaste lettering by Raymond F. DaBoll, from leaf of stand-up desk calendar for Hinsdale (Ill.) Federal Savings & Loan Association, printed in medium green-gray on antique white card stock. See, also, reproduction at right

verse panel on a short fold from the left, advertising copy on the longer section underneath, and the representative's name on the extension of the lower leaf. Nice work!

#### Quite a Stunt, This

THE MORET PRESS of New Orleans.—We salute you on a direct mail piece that is essentially four different items, all on one 24- by 36-inch sheet. Folded down to 6 by 9 inches for mailing, it has space on one side for addressing and postage. Opening the piece upward from pages 2 and 3 discloses a 12- by 18-inch annual calendar, punched at its top for hanging. Opened once again, we have an 18- by 24-inch broadside advertising your facilities for producing posters and such, featuring the large wood type



Cover of 7½ by 5½-inch booklet by Typographic Service, Incorporated, Philadelphia, original in red and black. Issued to proclaim company as first to offer complete phototypography service by—and with equipment for—four different and distinct methods, context is illuminating. An inside page is shown at right

*The principles  
of right and wrong  
are legible  
to everyone.*

*Thomas Jefferson  
1743-1826*

Mottoes like this, all in red, are on obverse side of each card making up the beautiful Hinsdale calendar, leaves of which are plastic bound in white at the top. Cover of heavy weight light gray stock provides the three-section easel

in your cases. A final unfolding to 24 by 36 inches discloses a still larger broadside featuring even bigger type and advertising your facilities for turning out community newspapers and other big work. To us, the idea seems ingenious and, with nothing left blank, it certainly represents maximum use of paper. Typography is nowhere inspired, but nothing appears really bad. Space doesn't permit our covering the numerous minor points, correction of which might greatly improve your typography. In fairness to all readers, we can only hit the high spots and point out the more flagrant errors. Least attractive in this piece is the second page, where the deep green background is so nearly black that the overprinted type would strain

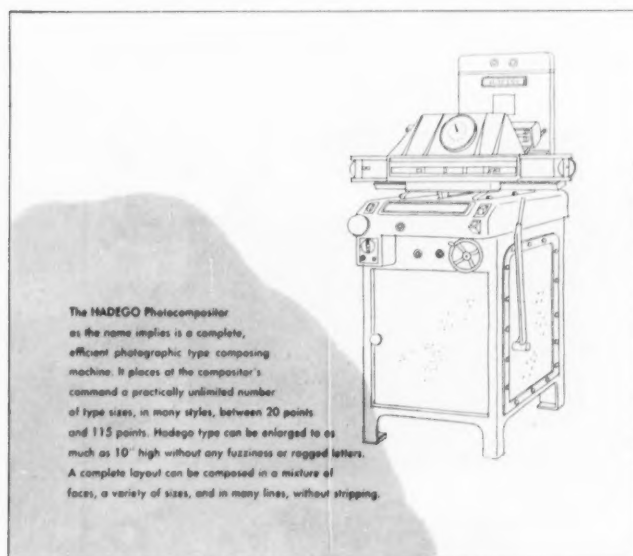
the eyes of one with perfect vision. There's a very good reason why most small type is printed in black on white: it is necessary to have adequate contrast. You wouldn't consider printing white paper with white ink, would you? Your presswork is excellent.

#### More Could Make This Pay

THE KYNOCH PRESS, Birmingham, England.—It's easy enough to do a review of an item having faults—the more faults, the easier the criticism. The problem is to write something about fine work—like your annual case-bound diary and notebook—which will benefit all readers. You've favored us with copies for many years, and for just that many years we have admired them. A half-inch thick, the 5- by 7-inch book is devoted largely to marked spaces, four to the page, for making notes of things to do each day of the year. Most interesting feature is a thumbnail sketch in wood-cut technique at the top and outside of each left-hand page. All are more or less seasonal; the picture for May shows a child skipping rope. A few forward pages are devoted to information on proof-reader's marks, paper sizes and specifications, and such. Your cover is worth a brief description as a suggestion for other readers. The background is provided by printing pica rules in pink diagonally across the page a pica apart. Alternating with bands of white (paper), the result is a pleasing, unostentatious base for the type and a wreath overprinting, respectively, in very deep blue and a medium dull green. The wreath extends both up and down, framing "The Kynoch Press" above and "Note Book, 1955" below. End

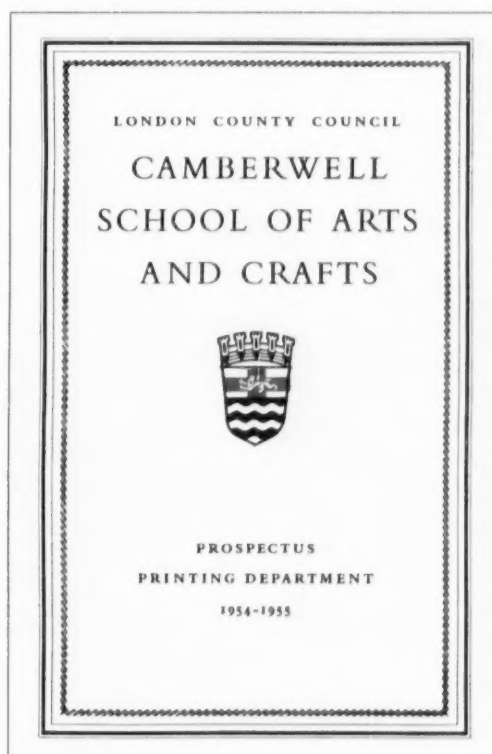


We have long and frequently urged color inks instead of common black on one-run printing, also "black" covers like this one from magazine of Mack Printing Company, of Easton, Pennsylvania



The HADEGO Photocomposer as the name implies is a complete, efficient photographic type composing machine. It places at the compositor's command a practically unlimited number of type sizes, in many styles, between 20 points and 115 points. Hadegeo type can be enlarged to as much as 10" high without any fuzziness or ragged letters. A complete layout can be composed in a mixture of faces, a variety of sizes, and in many lines, without stripping.

This page from Typographic Service booklet describes photo equipment for doing work ordinarily hand-set with type. The Fotosetter, Filmotype, and Fotomaster are similarly presented on other pages. Index extensions are in different colors and positions along right. The complete job was done without metal or hand-lettering

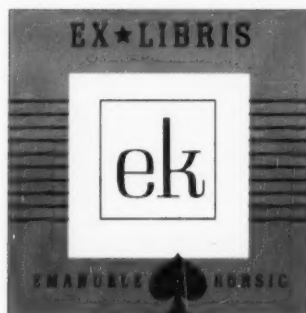


Dignified cover of English trade school prospectus which scores by its beauty. On original, lines of top section of shield surround yellow, and wavy lines of the bottom section are in a dull blue









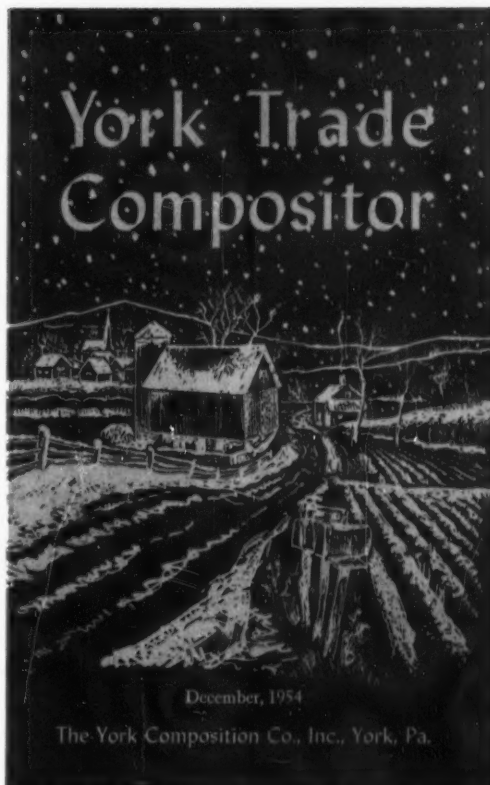
Striking book label, a specimen from *Progresso Grafico*, printing magazine of Torino, Italy. On original the border is bright yellow; star, "e," and inner panel blue; and remainder black. Idea could be adapted to other printed items

formal. Another feature is that black ink appears on only one of the dozen items you submit, that one an invitation printed in Bank Script. Formality and dignity apparently ruled. Where the average printer would use black, you use brown or a very deep blue. A blue may do anything black could, and yet the tinge of the hue in the ink has a good effect. The question before the house, therefore, is, "Shall black ink be shunned in the production of commercial printing like stationery, folders, and so forth?" Even a little brightness is better than the black of the night. Another factor in the excellence of your work, which many others could adapt for themselves, is found in the types you employ. First, there's the Lydian series, the best all-around display type available today—and one that can also be employed effectively for blocks of text. You have the Bernhard Roman series which, in our opinion, gives that "smart-set" effect like no other past or present type

we recall. For years we've been surprised more commercial printers haven't seen the merits of the Bernhard romans. Excellent presswork (offset) rounds out the outstanding quality of your work, which is among the best we see.

#### Unusual Christmas Greeting

THE MARCHBANKS PRESS of New York.—As we pen these lines, there remain 333 days until Christmas, but some smart ones are scouting around even now for ideas to make their 1955 greeting appealing and different. So, we're glad you remembered to send us yours for 1954. You apparently share our belief that too many conventional cards clutter the mails during the holiday season. The only reference to Christmas on yours is the small group of type on the first inside page of the booklet you issued: "Printed for the Friends of Emily Connor, The Marchbanks Press, Christmas, 1954." The remaining pages present Ernest L. Thayer's famous poem, "Casey at the Bat," first published in the *San Francisco Examiner* in 1888. As would be expected, format and typography are exquisite. Most interesting, however, is the treatment of double-thick front and back covers. Printed in red, a cartoon of the mighty Casey appears near the bottom-left of the front cover, the title, "Casey at the Bat," in outlined and shaded Barnum-like letters of deep blue, extending to the right of the cartoon. Here Casey is swaggering to the plate, the outlined lettering suggesting that all is bright. Printing on the back cover is similar—to a point. A cartoon of Casey appears on the right, at the fold of the oblong booklet, and the title is at the left. The difference, however, is great. Casey isn't printed in red, but, along with the type, in the deep



If our effort to show this excellent cover as nearly like original as we figure possible should flop, remember it was printed in "silver" on stock of a very deep shade of green, all but black

<p><b>pots</b></p> <p>GUILDFORD HOUSE, HIGH STREET, GUILDFORD</p>		<p><b>prints</b></p>	
<p><b>and paintings</b></p>			
<p>AN EXHIBITION BY</p> <p>The private view will be at 3 p.m. on Wednesday 29 April</p> <p>Open daily from 11 till 6, Tuesdays from 11 till 5</p> <p>The exhibition will close on 16 May</p>		<p>John Savory</p> <p>Norman Taddy</p> <p>Claude Smith</p> <p>Jack Rodway</p>	

Effective use of shop-cut panel blocks on announcement by students of the Guildford School of Arts and Crafts, of England. On original white card the panels at left of vertical axis are a deep rose, and those on the right side a medium blue hue



On original of this cover from magazine of the Mack Printing Company, Easton, Pennsylvania—reverse color at its best—the hue is deep blue, nicest and most appropriate selection possible



Unusual and striking cover from booklet of Evanston, Illinois, department store offering items suitable as Christmas gifts. Decoration on original is red. Black here represents a green gummed label used to seal booklet, addresses being typed on half of label over back, where, on white cover paper, data required by post office department is printed

blue. And he isn't swaggering, but, bent forward dejectedly, appears trudging back to the bench. Type or lettering isn't outlined here to simulate brightness but is heavy and solid to suggest mourning. Stunts like this score high, and it is just as well to register the fact that types and lettering as well as pictures register moods. You good folks hit the homer!

#### On Balance and Proportion

RALPH COREY, Paterson, New Jersey. The ticket for the Communion Breakfast is well arranged, but the complete group of type should be raised on the card. With the long main line centered vertically, it appears to be below the center because of an optical illusion which magnifies the space above. If you want a unit to seem centered, it should be slightly above center. Balance is not best even then, because the point from which a design should be balanced is seen farther above the center, so the effect of proportion is also achieved. Proportion is best described as a pleasing variation, which means neither too great nor too little variation in comparative areas. An ideal ratio is that of the Golden Oblong, or three to five. Applied to this card, it would mean that an area of three units above and five identical units of measurement below the center of the design would be correct. Compensations must be made on occasions, in this case because of the oblong shape of the card which might mean crowding at the top. Understanding the principles, you can make compensations to the best all-around advantage. Ideal proportion isn't worth great sacrifice in balance, or vice versa. In any event, equality in areas is monotonously uninteresting, and the center of balance of any form should not be at the center of a card or other piece of paper. Your card for the tile contractors is excellent. We might have printed the vertical rule and the line "Tile Contractors" rather than the name "Doual" in the second color, the latter to effect a more interesting pattern with all type in color on one line. Being in caps and larger than the words below, the name has adequate display without the emphasis of color. The folder, "The Coadjutor Call," is interestingly and effectively made up.

The title in color crowds the type at its left uncomfortably, especially with so much white space elsewhere.

#### Lure Hunter-Prospects This Way

RALPH E. BURT ASSOCIATES, Springfield, Massachusetts.—Obviously no gem of the typographic art, the "Old Faithful Deer Hunter Guide" of the Holyoke Card and Paper Company merits the interest of printers as an idea for give-away advertising. We can see the item is jocular, but we know that its merit may be largely due to that. Physically, it is a 3½- by 7-inch, heavy, red card. Beneath the quoted heading we read: "To use: Hold at eye length and arm level. Squint through bulls-eye. Frame deer's head in opening. Observe yardage from deermeter scale on left side of gauge." And, following, "A Word of Caution: If head is larger than bulls-eye it's time to start running." Below are three round and one square die-cut openings. The top round hole is preceded, at left, by "1000 yards" and followed by "Shots at this distance




...unmask and wish you a  
**Glad New Year**  
overflowing with good cheer  
health and prosperity!

HAYWOOD H. HUNT

The red on the nose of Haywood Hunt, of course, is just an affectation for the occasion. Anyhow, he has brought "gifts" enough to fellow printers no base reference could be in order. On original greeting the picture is in red and black and the type in a pleasing light green hue

have caused serious milk shortages in some counties." Copy similarly slanted flanks the following two round holes, and "For deer with square heads" appears at the right and in line with the square hole. After hunters reading the card have had their laugh, we assume they'll set out on their hunt less carelessly, so some good purpose is served. Many printers have no prospects to whom they can possibly sell anything of the kind, but there is none who should go carelessly about printing small type on dark or brilliantly-colored paper, even with black ink, as your printer did on this dazzling, deep red cover stock you selected for this item.



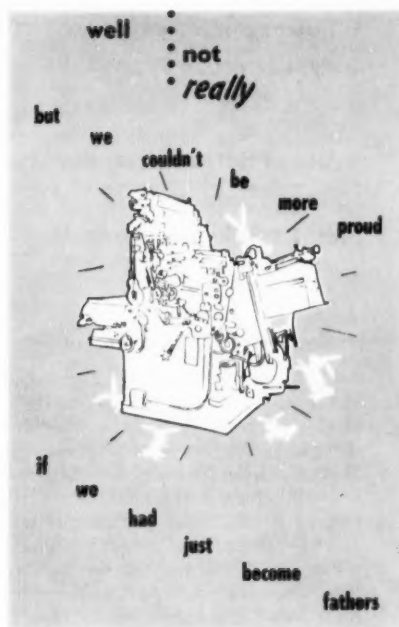
please note—and file—**RAY DA BOLL**

new **CHICAGO** Office Address: 220 SOUTH MICHIGAN AVENUE  
/SAME OLD TELEPHONE NUMBER: HARRISON 7-7269/

new **NEWARK** Phone Number: PILGRIM 6-3586  
/SAME OLD ADDRESS: GALLOWAY ROAD, NEWARK, ARKANSAS/

—typographic design—

Beautiful lettering (calligraphy) isn't overpowered by strong, ingenious design of this striking announcement by artist named. Color on original card is vermillion, best of the reds for printing



## BIG IMPROVEMENTS FROM FEW CHANGES

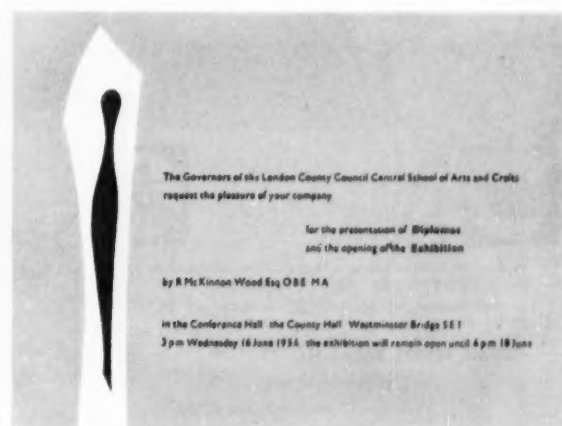
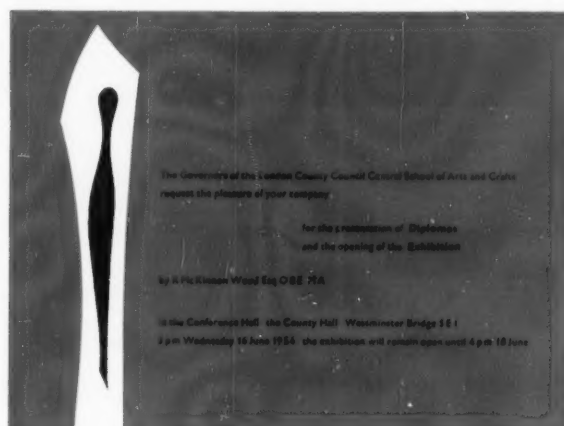
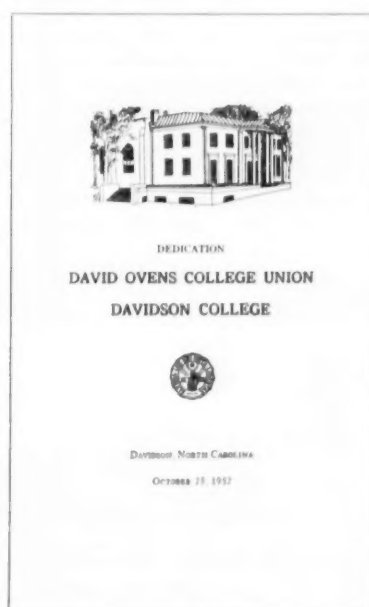
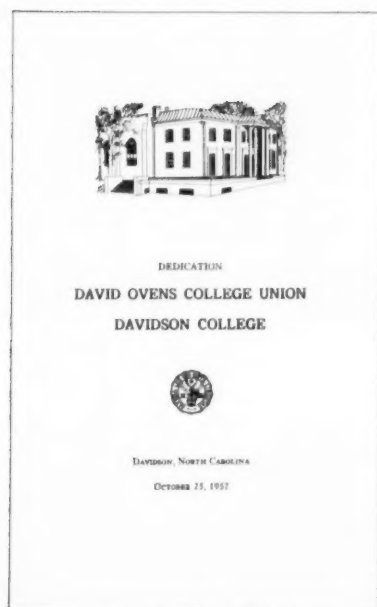
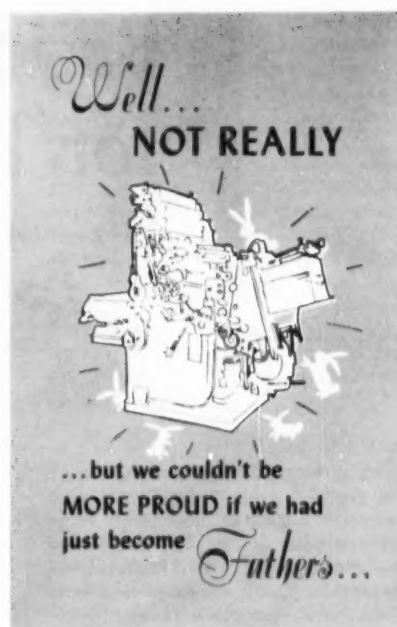
• Only those ignorant of them and, what is worse, those who think they're above need of them ignore the basic principles essential to esthetic excellence in a building, automobile, or job of printing. Among the second type of individual were the bright boys who tried to establish new modes in defiance of balance, proportion, rhythm, harmony, contrast, and so forth. Right now, no special "ism" plagues layout and typography. We've still to deal with those who would work by the "laws" if they knew them.

Three run-of-mine printed items appear, reduced, at the left. Each suffers from disregard of at least one design or display principle. Modifications are shown at right, changed only enough to show how the principles function.

Simplicity and unity are cardinal principles. Simplicity—apart from austerity—demands the fewest possible parts. Unity implies a holding together. With words scattered over the title page at the top left, there are as many elements of eye-appeal as words—much too many. Apart from design, nothing stands out. One can't be sure where to start and, once started, where to go. With words grouped into a few lines in the reset (top right), unity and simplicity result.

The Owens page (left) violates proportion, essentially a pleasing inequality—variety. While proportion applies variously, disregard here is in the uniform spacing between the four parts. In the modified page (right), monotonous spacing is overcome; there are three, not four, distinct parts. The ornament is proportionally placed above center—two parts of total space above, three below.

Consider the card at the left, below. There's reason in printing with black ink on white paper—there must be contrast—adequate difference in tone between type and background. For instance, one doesn't print in black on black. Printing over deep reds, blues, and so forth, is better only in degree. A comparison between this card and the one beside it shows the effect of adequate contrast.



# Basic Design for Today

VII—Business Reply Cards

By G. H. Petty

- Business reply cards are easy to improve upon with a little design cleverness
- Use of tint block, arrow, screened area, reverse plates sparks appearance

★ Reply cards are new to the field of printing design, having been originated a few years ago by the Federal government as an aid to firms and individuals doing business by mail. They have filled a big gap and today are of vital importance—so much so that if suddenly taken away their absence would be felt keenly.

Postal authorities are very definite as to the sizes of boxes and indicia, the sizes of certain type lines, and the sequence of units. That limits the opportunity for originality in design to a certain extent, but it does not stifle the designer completely.

The examples furnished in the Postal Guide are certainly nothing to crow about, if design alone is considered, but for readability's sake they do the job, if little more. Their hackneyed pattern

seems to have set the style for most of the reply cards in use today, and by doing so has relegated them to a very low level. Literally, one strike was called on them before they ever came to bat.

However, in recent months there has been a shift from this antiquated style on the part of a few firms. Full advantage of the stipulations has been taken and the cards have been given a new dress, a fresh look, a contrast that increases their value as advertising immeasurably. And, in a manner of speaking, reply cards really are advertising.

## Reflect Taste of Sender

True, they are not ads or pieces of direct advertising that offer a service or commodity. But they do reflect the taste and success of the sender, however subtly. It is up to us, as printers or designers, to interpret that taste or success.

Card A, from every angle is an example of what *not* to do. In fact, it looks as if the various elements were simply tossed in the general direction of the card, with the avowed purpose of letting the chips fall where they may. Let's *not* do this!

Card B fulfills all requirements laid down by law. It is easy to read, postal employees can tell at a glance the category it falls in, and it can be produced economically. But beyond that—what? Does it add anything to the prestige of the firm? Does it excite the viewer the least little bit and urge him to fill out the reverse side and drop it in the mail? Hardly. The design follows the line of least resistance by duplicating the worn-out, antiquated typographic pattern. It stirs no imagination, just apathy.

Card C shows what can be done when a little ingenuity is injected into the design. Attention centers on the screened

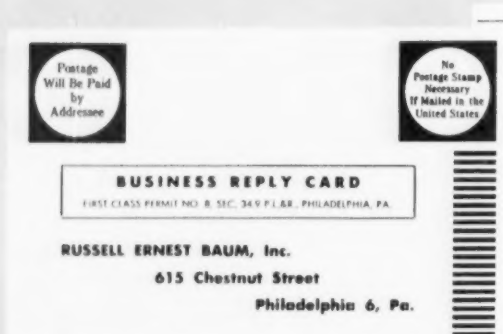
A



C



B



D





half of the "Business Reply Card" box. A somewhat similar effect could be obtained through the use of three or four hairline rules butted against the solid half of the box, the two being of equal thickness, or by using one of the screened rules available in most shops. The card's one weakness is the grouping of the address at the right, leaving an expanse of white at the left. A more "addressy," more readable appearance would have resulted if the address lines had been staggered in the usual manner.

#### Reverse Color Gives New Look

Card D departs drastically from the conventional. The "Business Reply Card" line, reversed in a color background, gives the card a new look—brings it up to date. The rounded ends of the box are an innovation and a distinct improvement. The centered address, with ample white space, provides readability. The permit lines in color add a bit to the over-all effectiveness. The light rules beneath the indicia are weak and could fail to meet postal requirements—certainly their purpose is defeated.

Card E shows what can be done in the way of variation even when a conventional style is employed. The only change is in the panel over which the "Business Reply Card" information has been printed. This calls for a tint block, which could be cut in the shop. The slanting bottom edge provides an area of white space so that the "Postage Will Be Paid By" line can

## Reverse Side of Reply Cards Coming in April

Business reply cards are such an important item in direct mail campaigns that Mr. Petty will pursue the subject in the April issue of *THE INLAND PRINTER* when he will discuss the reverse side of business reply cards, the nature of the copy, and how to handle the various elements.

Mr. Petty is a nationally-known typographer, now works for Rogers Typesetting Company in Indianapolis. He is a member of many typographic groups.

be pushed to the left and a small bit of interest added.

Card F makes use of a slanting rule to lead the eye down to the name and address; the rule also divides the card into two parts with the "Postage Will Be Paid By" line on one side, away from the address lines. This separation adds emphasis to the signature. The rules of the boxes, interlocked at one corner, tie these two important units together.

Card G is another variation. Again the "Business Reply Card" line has been

printed over an irregular tint, this one of a shape that permits the top line to be pushed to the right. The two boxes of the indicia have been reversed, the outer half in color, the inside in a reverse of black.

Card H employs a large modern arrow in color to direct the reader's eye to the addressee's name, address and city, a twist that works best when the addressee is well known. The indicia printed on a tint in color also adds interest. Use of rules only at the top and bottom of the "Business Reply Card" information departs from the usual, removes two small units that usually are difficult to join on the stone, and simplifies the design.

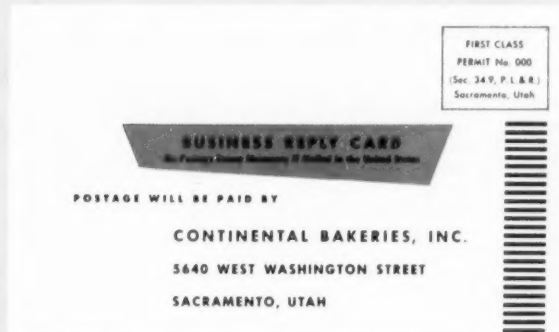
#### Doodling Produces New Ideas

These examples are only a few of the many that imagination and ingenuity can produce. Doodling on paper, moving the units around as you might checkers, reversing, trying tint blocks—these can produce many more ideas. The basic rule of typography—that type must be read—is of prime importance here and should not be slighted in the least.

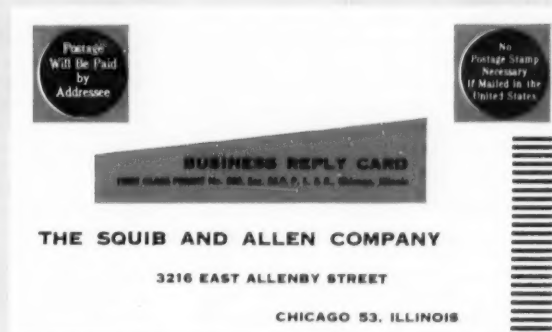
Before departing too far, however, from standard style, it might not be a bad idea to show your layout to the postal people; the design, of course, must meet all requirements.

The same rules, as outlined here, apply to business reply envelopes. They, too, command a respectable portion of business available to you.

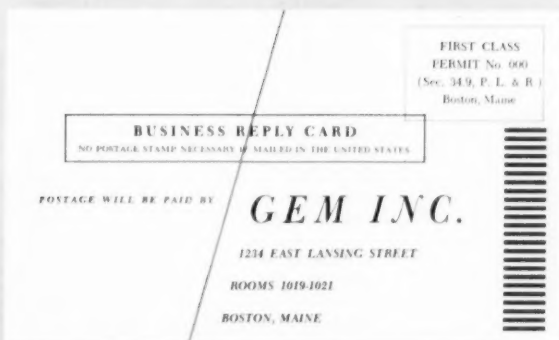
E



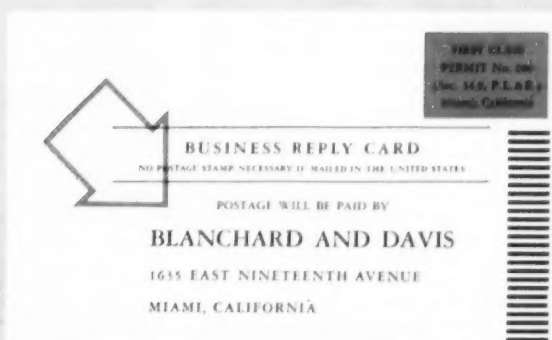
G



F



H



# THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## Makeready Is Key to Profits for Small Printers

- Many small printers still have only letterpress equipment for production
- Difference between profit and no profit often depends upon pressman
- Modern makeready and premakeready can be used in small plants

A recent survey showed that about 55 per cent of all printing done in the United States is produced by letterpress. It is obvious that makeready techniques play a major role in the output of much of our printed material. The commercial printer, mainstay of the graphic arts, can be found in every small town. The equipment he uses is mainly letterpress, although its variety is wide—hand-fed and automatic platens, small job-cylinder presses, hand-fed cylinders, sheet-fed cylinders, stream-fed cylinders, and sheet-fed rotaries. Some of the equipment is new, but most of it is relatively outdated. Even so, production standards, however they may be defined in various localities, are maintained at a maximum.

Today, makeready is the key to increased profits for the small commercial printer. The difference between an adequate profit or no profit very often depends upon the ability of the pressman to make his form ready quickly and efficiently. Because labor is calculated on a time-plus basis, it is essential to get the run started as quickly as possible. It is equally essential to establish a high degree of press performance and to maintain quality during the run.

### New Methods Speed Makeready

Twenty-five years ago, it would have been considered foolhardy to allow less than two days to make ready a large cylinder form. Unless the job consisted solely of type matter, it was rarely possible to complete makeready within 24 working hours. The introduction of new materials, premakeready systems, mechanical overlays, and precision engravings has changed the picture radically in the larger plants. However, the small local printer must continue to rely on his own makeready knowledge.

Makeready, according to definition, is the correction of mechanical errors in the form or the press, or both. It involves leveling the form and compensating for variations in the press to produce a print that is as uniform and legible as possible.

The impression will vary in each element making up the pages in a form. It varies between individual pages in the form, and it varies throughout the surface of the form. Consequently, the leveling

process can be quite complicated unless an orderly procedure is used.

Basically, makeready consists of three steps: underlaying, interlaying, and overlaying. Premakeready systems combine one or more of these primary steps, and therefore such systems do not need to be considered separately.

The underlay is used to bring mounted engravings to required printing height. Obviously, the required printing height ought to be based on measurement of the particular press to be used, but this is not always feasible. Because .918-inch is the standard adopted for type height in this country, any variations will be measured from this figure. Most engraving firms use .918-inch for regular halftones (square, oval, silhouette, and combination plates); .916-inch for vignettes and soft-value work; and .920-inch for solids

and reverse plates. These differences constitute a type of premakeready because they allow for more or less squeeze, depending on the characteristics of the plate. When patent bases are used (and they are always preferable to wood mountings), any differences that occur will be in the height of the manufactured base.

Underlays usually consist of supercalendered stock cut to fit the wood base and pasted to its underside with makeready paste. The paste should be smoothed on in various spots with the finger. No lumps should appear after drying, because lumps will cause the plate to rock and create even greater makeready problems.

Marked-out underlays are sometimes necessary when plates are very weak in certain areas. These underlays are made by pulling an impression on supercalendered stock and then marking out the sheet in the regular fashion. After the sheet is spotted with tissue, it is pasted to the bottom of the wood base with the patches against the base.

If plates are new, underlaying should be unnecessary. If errors exist in new

## How to Score Various Kinds of Paper and Card Stock

Q.—For some time, I have been faced with problems in scoring various types of paper and card stock. I have experimented with various methods—wire-and-string, steel rule with counter dies, and knife scoring—and have used these methods successfully on some jobs and unsuccessfully on others.

My biggest problem is with heavily coated .010- and .011-point stocks. We manufacture four-color lithographed post cards, self-mailers, book covers, and menus. Scoring the high-gloss stocks is a problem in itself, but after varnishing or coating, the difficulties increase. The printing cracks and flakes off, and the best solution I have been able to develop is a knife score, which also makes the coating flake off but produces a cleaner job.

The book covers are scored from the inside so they will accommodate the signatures without interfering with the stitching. After scoring, they are gang-folded by hand—about eight covers at a time. A job folded with the printed side out does not seem to crack and flake as much as one folded with the printed side in. Can you tell me how to overcome the flaking? Would it be better to do the scoring on a small platen press or on a large cylinder press?

A.—Apparently, you are using the various scoring methods to the best of your ability. The knife score definitely is the best of all, but on some stocks—especially those with heavy cast-coatings—it makes little difference what method you use, or whether you score with the grain or against it. Flaking will occur no matter what you do. This is due to the nature of the clay pigment and the finishing process. When these clay-coated stocks are bent sharply, either with a score or without one, the coating almost always will crack and flake. The only thing you can do is minimize the amount of cracking.

The most common practice is to score on the unprinted side, after first making sure that the stock has been run *with the grain* during printing. If this is done, cracking will be more uniform and less noticeable. If the job has to be printed against the grain, score from printed side.

Scoring is always done best on smaller sheets, because control of the guides and sheets is more rapid and discrepancies can be corrected easily. Many pressmen prefer to leave the printed sheet intact and run it through the same press for scoring, using the same side guides for more accurate register. However, the time factor has to be considered.

plates, it is much wiser to send the plates back to the engraver for correction, if time permits. Underlays are not required if the packing is absolutely correct in height and if the rollers are adjusted perfectly to the ink plate. Cuts that are too high will push rollers out of position, producing a filled-in, muddy appearance, and they may also damage the surface of the rollers.

#### Wiser to Interlay Plates

Many pressmen have made a practice of underlaying patent bases with a sheet of tympan or several sheets of supercalendered stock. This causes some parts of the bases and some of the engraving catches to work up. It is far wiser to interlay the plates than to underlay the bases.

In platen press operation, particularly in long runs, workups occur more frequently in forms that are completely underlaid. Placing a sheet of super or tympan in back of a platen press form raises the entire chase, not merely the form. This produces a spongy form and a sprung chase, and it is little wonder that workups and other troubles occur. Linotype slugs and individually-cast characters are not meant to be underlaid. If the slugs are of the wrong height, the typesetting machine should be adjusted. In underlaying hand-set characters, the spaces also are raised away from the bed, and they are then held in position only by the friction of adjoining characters.

Before underlaying can begin, each engraving must be checked for correct height. The calibrated plate gauge is far more accurate for this work than the simple pocket gauge. This gauge can be used to check every square inch of the plate, if necessary. The pocket gauge can only "mike" whole areas, and its "reach" is limited by the depth of its jaws.

#### Estimating Ink Needs

Q.—We are confronted with a very unusual job, different from any we have printed before. The run will be 35,500 sheets, to be printed on 80-pound high-gloss enamel stock with gold ink. The job will run on an automatic cylinder press. Can you tell us how to determine the amount of ink required for the job?

A.—The procedure used to determine the quantity of ink required for a given job is as follows:

1. Multiply the width of the form by the length to obtain the area of the printing surface of one sheet in square inches;
2. Multiply the sheet area by the number of sheets to be printed;
3. On a standard covering-capacity chart, find the value for the specific ink you plan to use; this value will be expressed in thousands of square inches per pound;
4. Divide the covering-capacity value into the total number of square inches for the job (obtained in Step 2), to find the number of pounds of ink required. Add the necessary percentage for washup.

Charts and tables to use with this procedure appear in the *Pressman's Ink Manual*, which you can obtain from the Book Department of THE INLAND PRINTER.

## Check Gauge Pins on Platen When Job Is Out of Register

Q.—Enclosed are samples of a circular and business card, both of which are printed in two colors. Please note that they are both out of register. Both jobs were hand fed on a new style 10x15 platen press. Every known precaution was taken to prevent trouble with register. The form was planed well, chase was wedged, gauge pins were sealed, tympan was not disturbed after run began, etc. But here is the mystery: How can the key form vary in measurement from the sheet edge and yet remain straight and even across the sheet?

A.—Taking the two-color card first, the green or key form is the form which is out of register. This indicates that either the card was not fed to the guides properly or, more likely, the gauge pins were not tapped down in place before being permanently anchored with sealing wax.

Sometimes the tympan sheet top sheet will not lie perfectly flat (due to too much moisture) because it has been on the press for several jobs, or because the pins are in place on the tympan but the job is not run until the following day. If there is the slightest buckle in the top sheet, the gauge pins will be up in the air ever so slightly, enough to cause variation in the feeding. On other occasions the gauge pin tongues may be up in the air, too high to do any real good. I believe this is your trouble. The press apparently is doing a nice job of printing, but the register trouble appears to stem from the conditions I have described.

In puncturing the sheets, I discovered the same holds true for the blue form, on the second set of samples. The blue is out of register, not the black. I suggest you depress the tongues closer to the packing, or change the kind of guides you use.

## Three Methods for Avoiding Strike-Through Difficulties

Q.—On the enclosed samples, please note the strike-through in the center of the red and black halftone. The strike-through is caused by the type on the reverse side of the sheet. The reverse side was printed first and allowed to dry four days before printing the heavy halftone. The entire job was done on a single-color press. During the press run, the defect was not noticeable. It showed up the following day. Can you determine the cause?

A.—There are three known causes for this type of problem. First, too much impression; second, the ink may not be dried thoroughly on first side printed, and may rub off on new packing, the vehicle penetrating the stock, particularly on solids (where it shows through readily); and third, packing may not have been changed so that indentations of the first form show through the second side.

In checking your sheet, I find that the type impression is not overly heavy, and therefore we can discount item one. I am more inclined to believe it was item

two. If the ink does not dry thoroughly and is still sufficiently wet to transfer (even slightly) to the new packing, it will pay you to coat the tympan sheet lightly with glycerine every time the ink begins to show on the packing.

If item number three is the case, then it is a simple matter for you to change your packing every time you put a new form on the press, especially when solids or heavy halftones are to print in the second form.

#### Platen Press Safety Devices

Q.—Recently, the Industrial Safety Division of our state inspected our plant, and we were requested to put a safety device on our 10x15 open presses. The request states: "Guard the platen so that the hands of the operator cannot be caught between the platen and the bed." I have operated platen presses for many years and cannot see how such a device would help to keep a hand out. In fact, it seems that this would hinder the operator. Is there such a device? If so, where may I obtain it?

A.—Yes, such a device is manufactured. It is a sheet of canvas stretched over two bars. These bars are shaped at both ends to form a 90-degree angle, and slipped into positions cut for them. A spring attached to one end of the bar pulls the canvas back into its original position when the platen returns for a sheet to be fed. A small cam attached to the other end pushes the bar up, causing the operator to pull his hand away when the platen is about to close for an impression.

This device is quite effective. If you would like to see one in action, I suggest you visit your nearest school printing or graphic arts shop. They usually have this device on every platen press.

• True ink from lampblack was believed to have been invented around 400 A.D. in China. The ink used by the Chinese has changed very little since that time.





# THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## Fine Spacing Is Prerequisite to Good Typography

- Simple attention to details of good spacing may result in lower costs
- Mechanical spacing of typesetting machines likely to cause carelessness
- Methods of hand compositor and machine operator vary considerably

Any typographer who has studied the best works of the recognized masters of the craft, from Gutenberg to Rogers, realizes that, regardless of typographic period or style, the one characteristic common to all of their work is excellent spacing.

In this phase of design, there is no barrier of language or national style, but a basic contribution to the function of the printed word: to be read.

Neither is good spacing necessarily restricted to so-called limited editions or the product of the private press. Actually, it can even be a factor in making day-to-day printing more economical.

Many printers will be surprised to know that simple attention to the details of good spacing may result in lower costs, even in straightline production. This will be evident if some of the factors of careful spacing are examined.

No doubt, we have permitted the mechanical spacing offered by composing machines to make us careless. We cannot blame this carelessness on the equipment. Instead, we must blame the modern idea that "faster" means "better."

### Compositor Better Judge of Spacing

In general, the compositor is a better judge of good spacing than the machine operator. The hand compositor has the problem to face and solve with every line he sets. His conception, of course, is governed by his training and by his inclinations. Any discussion of the subject should start, therefore, with the compositor's viewpoint.

Most compositors today learned to space lower-case with a 3-em space. The California job case makes this almost inevitable, because the dominant space box in the lower-case section is set aside for this spacing unit.

The common practice is to use the 3-em space between words in a line, changing only when necessary. At the end of the line, the compositor must decide whether to fill out a short line or bring up another word or part of a word. The lazy comp. will space the line out, without further thought, and will probably use coppers or brasses, or even cards.

Whether thin-spacing material is effective depends upon the size of type being set. If the size is 12-point or smaller, it

would be better to forget the coppers and use the spaces in the case. This is particularly true if the compositor lacks judgment to determine how much additional spacing will be needed to justify the line. This extra spacing may also be done by adding space to each word.

The careful printer will analyze the problem quickly. He will understand that reduced spacing will be more satisfactory, and then will try to gain another word in the line. He will perform this task with care and select the words between which he will reduce spacing.

Because lower-case letters vary at the start and end of words, space *appears* to vary between words, although spacing is even. The craftsman recognizes this point and makes changes accordingly.

When reduced spacing is necessary, the first space to be changed should be one next to a comma or period, although many shop styles call for an extra space at the end of a sentence. On slug machines, a nut quad is dropped into the line. This practice runs counter to the principles of good spacing, because extra space tends to make a page of type look spotty.

If the capital beginning the new sentence happens to be T, V, W, or Y, the extra shoulder space will increase the area of white space.

If there is no comma or period in the line, then it's best to reduce space between

words which, by a combination of ending and beginning letters, give the appearance of a greater space area. Such instances should be obvious to any reader. The reduction of spacing will permit a tighter line and minimize the possibility of rivers of white space. This point is illustrated in most books on typesetting.

The emphasis in type areas always should be horizontal. The reader can span only a given number of words at a time. If the spacing is tight, more words can be seen at a glance and reading speed therefore is increased.

An argument against the use of narrow spacing is that the words run together. This is not objectionable except in material for children who are learning to read. Adults have learned to recognize words as pictures, as familiar as the face of a friend in a crowd.

If all lines in a page or column have tight spacing, there is no unwanted vertical emphasis to interfere with speed and ease of reading.

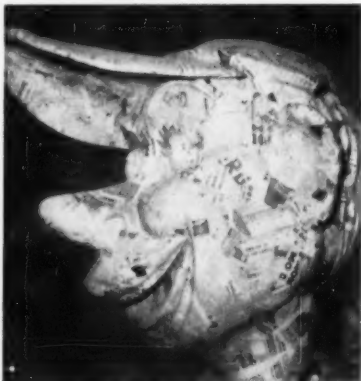
### Spacing Varies With Type Face

Careful printers sometimes substitute 4-em spaces for the 3-em spaces. This practice decreases the possibility of wide spacing. Condensed type will take less spacing than standard set-width faces. Types of greater than standard character count, such as the currently popular wide gothics and square serifs, require wider spacing. The printer must decide when it is necessary to change the standard space, for his decision is governed by his experience and good judgment.

Many printers agree the hand compositor has an opportunity to "play around" with spacing, but they shrug their shoulders when it comes to machine composition. Mechanical considerations must govern good judgment here.

The slug-machine operator soon learns to depend upon the spaceband to do the spacing automatically. Standard practice is to look at the remaining space and make a quick count of the bands to see if the line will cast. A further hindrance to careful spacing is the operator's desire to fill the stick and pile up a long row of galleys.

Spacebands are available in several thicknesses. Most shops use only two, standard and extra-thick or jumbo bands. Display composition usually requires a wide band, but smaller sizes are set with bands of standard thickness. The standard spaceband has a minimum measurement of .0375 and a maximum of .1035, or from three points to eight points. Such



"Printer's Devil," a huge papier-mâché head, will be a feature of annual carnival procession in Viareggio, Italy, one of the largest in Europe



variation may result in haphazard spacing.

In 10-point type, the 5-em space is two points thick and the en quad is five points thick. The regular band at its thinnest will be wider than a 5-em space by about 50 per cent. At full justification, it becomes 60 per cent greater than the en quad. With a point size as small as eight or six, it is easy to understand why slug-machine spacing may be poor.

When the thinnest band is utilized, the spacing range decreases. Excellent results are possible if the operator is careful to fill the line with mats rather than to depend upon the action of the wedge. It is necessary, then, to change spacebands along with magazines and molds.

In single-type machines, the unit system allows a good range of spacing, but the keyboard operator must learn to take full advantage of his equipment.

In composition by hand or machine, the compositor has at his command the equipment and materials for careful spacing, but too often he fails to learn correct application.

Good spacing is difficult to achieve under some circumstances; for example, in newspaper composition in which the deadline dominates. Other considerations, such as speed of operation and narrow measures, also combine to restrict the printer who would like to exercise care and good judgment. The growing tendency, except in typographic shops and a few others, is to let spacing be mechanical.

*(Next month, Mr. Lawson will discuss other factors that affect spacing. He will suggest how attention to these factors can boost production, increase legibility, and improve appearance of the printed word.)*

### Imprinting Speeded Up

In a job requiring imprinting during the run, a constant headache is the chance of disturbing the position of the form with frequent trips to the stone, or when opening up on the press, particularly when there is a second color to register. This trouble may be eliminated if a square or rectangle of interlocking furniture is inserted in the form where the imprint change will take place. Then two small quoins can be used to lock the imprint lines in the opening, without disturbing the original lockup. The interlocking furniture may be sawed from strip material at least two picas in width, and simply dovetailed together.

### Quick Centering Stunt

Centering a cut or ornament of uneven width sometimes presents a problem of justification. This can be overcome by dividing the measure by two, and adding half the width of the cut. When the cut is placed in the saw, and the gauge set to this measure, the centering material can be readily cut.

### Short Measures on the Ludlow

The slight recess at each end of a Ludlow slug causes trouble when the measure is extremely short, for then the slug rests on slight support. This problem can be solved by indenting the first mat two or three picas and then sawing off the excess after casting.

## Your Slug-casting MACHINE PROBLEMS

Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*

### Alternate Molds on Model 8

Q.—I have a Model 8 on which a slow speed TTS operating unit has been installed for nearly a year. The speed of the machine was never changed from the hand-operating speed of 6½ lines a minute, because this takes care of all the type we need. Lately, we have had to clean the mold more often than before, apparently because of sticking slugs. We have been told that if we had alternate molds, the trouble would disappear. What parts are necessary so we can use two molds in casting?

A.—For all models except the Comet, the following parts are necessary in addition to the standard hand-operating equipment:

Two mold turning cam screws No. C150; two mold turning cam shoe screw bushings No. C151; one mold turning cam long segment No. C840; one mold turning cam segment filling piece No. C841; four mold turning cam segment screws No. C842; and four mold turning cam segment screw lock washers.

### Worn Matrix Teeth

Q.—I'm sending a matrix—a lower-case "n"—which shows an undue amount of wear. What causes this, and what can I do to reduce the wear?

A.—When the teeth of a matrix combination reach the condition of these, the matrix should be discarded; otherwise, you will soon lose more than the value of the matrix in lost time alone.

To prevent undue wear on new matrices, I suggest you inspect the following parts: the top of the brass assembler cover; the fiber buffer (D-646) in the assembling elevator; the second elevator bar (C-137); and the distributor box bar. The matrix you sent shows bruises that may have resulted from imperfect condition of any of these parts.

For example, the upper edge of the assembler cover may have bruises on which the upper and lower front lugs of the matrix strike when the matrix descends to the assembling elevator. Remove the assembler cover and smooth its surface, if this is necessary.

The fiber buffer in the assembling elevator also may be worn, causing too much impact of the back lugs of the matrix on the back buffer. Change the front buffer whenever a slight depression is noted close to the retaining plate.

Also, examine the left ends of the rails of the second elevator bar. If the rails are burred or rough, smooth them with a fine, three-cornered file. Check the back rails,

too, and smooth them in the same way, if necessary.

The distributor box bar rails often are bruised near the left end, and these bruises should be corrected with a fine needle file. You should have a matrix ear file that can be used to recondition the matrices when their lugs show minor scars.

### Auxiliary Magazine Widths

Q.—How many different sizes of auxiliary magazines are there for the Linotype, and how wide are they?

A.—The 28-channel is the narrowest auxiliary magazine ever made for the Linotype. It is 7½ inches wide. The narrow 34-channel is 11½ inches wide, and the wide 34 is 15½ inches wide.

### Aligning Mouthpiece and Mold

Q.—What is the proper procedure for adjusting the mouthpiece and mold so they align perfectly?

A.—After cleaning both the mouthpiece and the mold, see that the mold posts are perfectly straight. Then turn out the front and back screws of the pot legs until the screws are flush with the insides of the legs. Adjust the mouthpiece holes to align perfectly with the mold cell, but do not tighten the screws.

Now stop the machine in lockup position, and check to see that the pot legs have been forced into proper position. Turn the front and back screws by hand until they touch the bushing. Tighten all the screws slightly, set the lock nuts, and you should have a perfect lockup. If the lockup is not exact, only a small readjustment will be needed.

### Cleaning Linecasting Mats

Q.—Is it all right to clean linecasting matrices with bichloride of iron?

A.—Mats should never be put into acid or any solution that will remove the gum accumulation that builds up on old fonts. If a solution is strong enough to remove the gum, it may also remove the false walls on old mats, resulting in hairlines on the slugs. Brass tarnish—a result of handling and exposure to heat—is not harmful to mats.

If noticeable deposits of gum or grease are found on a mat, the best way to remove them is by rubbing lightly with a clean rag moistened with benzene, alcohol, or carbon tetrachloride. During this treatment, do not lay the mat on chipboard or any other rough paper stock, because the fibers tend to scar the walls of the mold.

# WHAT'S NEW?

## IN EQUIPMENT AND SUPPLIES

### Duplicate Plastic Plates

A new system has been announced for linking two Scan-A-Graver machines to produce duplicate plastic plates simultaneously. Whenever double-plating of the press is required, two of the electronic engraving machines can be connected electrically. One unit then scans copy and transmits impulses to its own cutting head as well as to the other machine. Two identical Scan-A-Gravings, of the same size and screen, are produced at the same time.

In addition, both machines may be operated independently, offering the advantage of a stand-by machine when only one is required.

The electronic linking device was developed as the most economical means of producing duplicate plates. Engineers found that redesigning and retooling to produce a separate device to do the job would be more costly than connecting two of the standard machines.

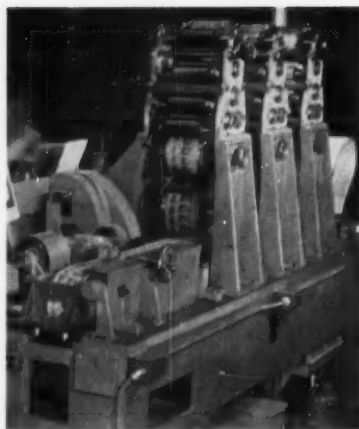
Under the manufacturer's lease agreement, users of the Scan-A-Graver will not be charged additional rental for the linking mechanism.

**Manufacturer:** Fairchild Graphic Equipment, Inc., 88-06 Van Wyck Expressway, Jamaica 1, N. Y.

### 'Transitional' Electric Motors

For electric motor installations that will not permit use of new frame sizes specified by the National Electrical Manufacturers Association, a transitional line of motors in the old sizes has just been introduced. The transitional motors, made by General Electric Co., will have all the engineering and insulation features of the Tri-Clad 55 motor, which GE builds according to the new NEMA dimensions.

**Manufacturer:** Small Integral Motor Dept., General Electric Co., Schenectady 5, N. Y.



Dry offset press is designed for short-run jobs

### Multicolor Dry Offset Press

A web-fed, multicolor dry offset press just introduced to the trade is capable of printing up to five colors at 9,000 impressions per hour per color. Developed for short-run printing of labels, tags, tickets, and other small pieces, press models are available with one to five heads printing on a 6x5½-inch bleed surface.

Color registration is excellent, according to the manufacturer. The patented feeding mechanism uses a precision-indexing Ferguson drive and a special pin feeding method. A new ink distribution system features improved fountain design and ten rollers on each head. The small plates, of .025-inch magnesium or zinc etched to a depth of .011, are said to be comparatively inexpensive and require little makeready.

**Manufacturer:** Roller Gear Div., Ferguson Machine & Tool Co., Box 191, St. Louis 21.

### Special Fotosetter Film

Operators of Intertype Fotosetter equipment can now get Du Pont Velour Black photographic paper in special roll sizes. The rolls are supplied only in Velour Black R-4 paper, which gives the desired speed and contrast for Fotosetter use. Three widths are available—3¾, 5¾, and 7¾ inches—each 25 feet long. Rolls may be obtained from graphic arts dealers, as well as from Intertype Corp., 360 Furman St., Brooklyn 1, N. Y.

### Announce Miller-M.A.N. Line

A new line of single-color as well as two-, three-, four-, and five-color offset presses is being introduced by the Miller Printing Machinery Co.

The new presses are produced in three basic sizes taking maximum sheets of 30x42, 36x48, and 40x56 inches. They will be sold under the trade name of Miller-M.A.N. The initials represent the name of the manufacturer, Maschinenfabrik Augsburg-Nürnberg A. G., Augsburg, Germany.

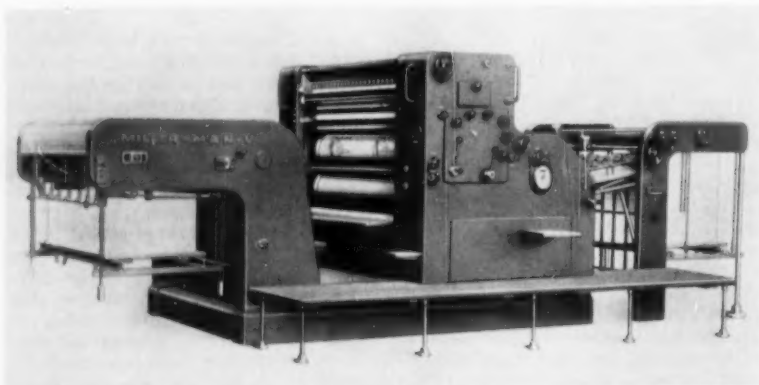
A construction feature of the new presses is the encasing of the entire drive and control mechanism in rust-proof housings. All moving drive and control parts are lubricated by a continuously circulating flow of oil provided by pumps within the housing. The sealed system provides not only constant lubrication but protection against dirt, offset spray, and other foreign material entering the bearings and gears.

The multicolor Miller-M.A.N. presses are of unit construction. Single-color units may be added to a two-color press, converting it to a three- or four-color machine without removing it from its location in the pressroom.

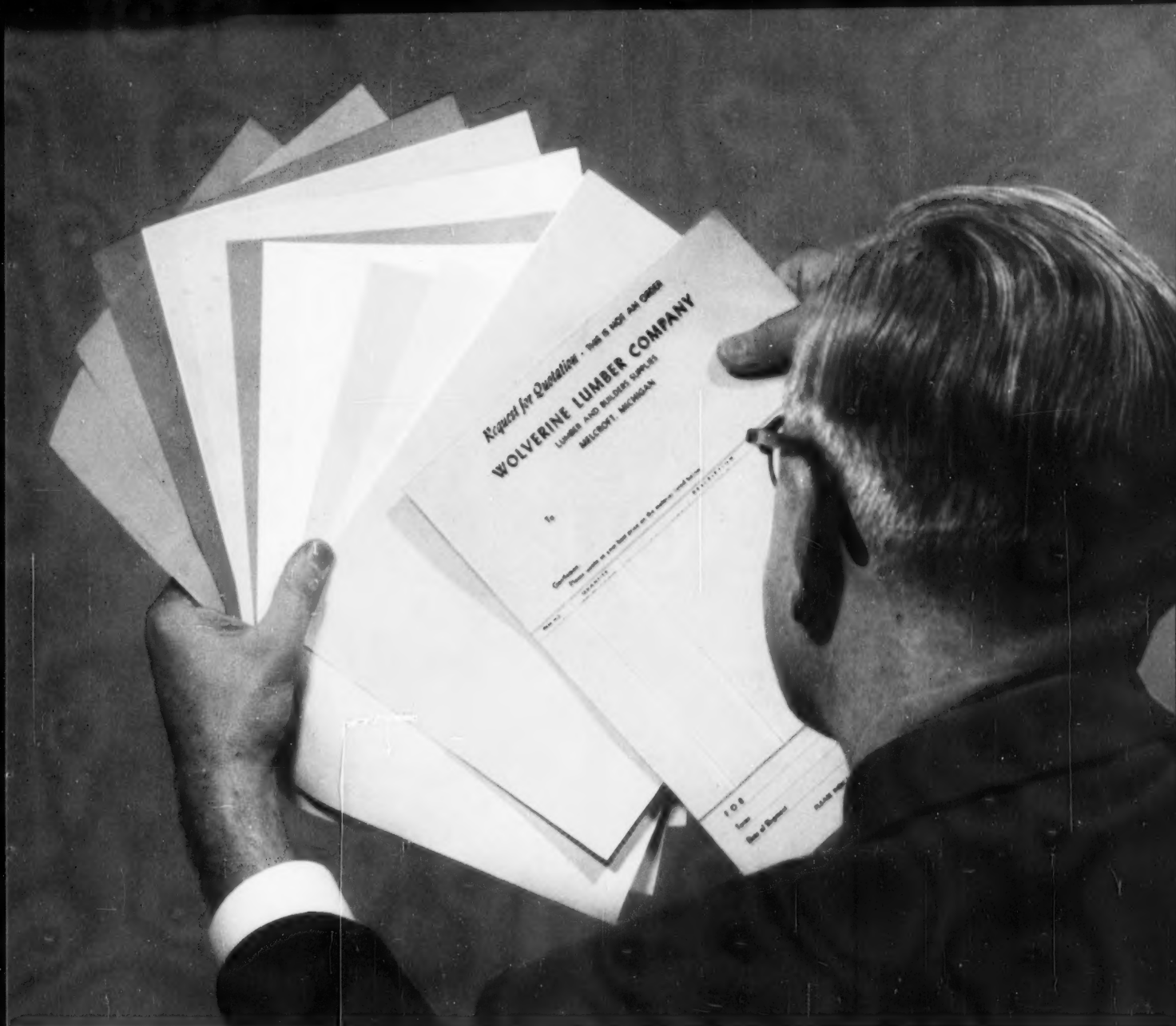
A stream feeder is provided as standard equipment, with delivery and feeder boards interchangeable. A special quick-change stream feeder, available as optional equipment, allows practically continuous operation of feeder and delivery piles. The presses have motorized feeder pile lifts.

All of the rollers can be set simply by turning adjusting knobs located outside the press. Handwheels are used to give stepless ink and dampening ductor regulation while the press is running. The inking mechanism is located above the printing units to eliminate trouble from dirt, lint, and dust. Built-in, removable washup pans provide water, acid, sponges, and wiping rags within easy reach of the operator.

Further information may be obtained from Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33.



Miller-M.A.N. 36x48 offset press is one of new line of sheet-fed machines made in a variety of sizes



*No need to spend valuable time checking samples  
when your printing jobs are on Hammermill Bond*

When a printing buyer reorders business forms or letterheads on colored paper, he has a right to expect a *color match* for his previous order.

No need to worry about this detail when a job is on Hammermill Bond. For, Hammermill Bond colors do match, run after run, month after month. That's the result of maintaining color control with the costly spectrophotometer -- the scientific in-

strument that "remembers" colors in black and white. Most mills must rely on paper samples that fade in time. Hammermill can give you a precise color match -- *indefinitely*.

Hammermill Bond is available in 12 colors as well as a bright white. These action-getting colors were developed from 40 years' experience in the production of 500 million pounds of colored bond paper. Use them

with complete confidence -- they are made to help produce finer business printing and to please careful buyers who will be glad to "come back for more."





*Getting printing like this  
on Hammermill Offset  
is duck soup*

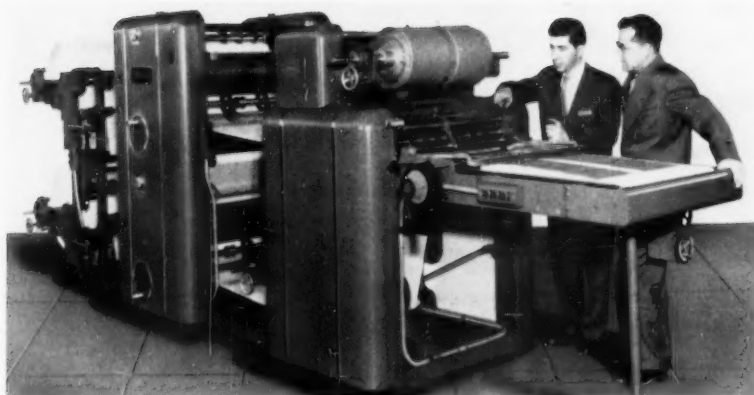
You can expect true color reproduction when you use Hammermill Offset. Free from fuzz, lint and flakes, it's whiter, brighter and more opaque than most offset papers. And, Hammermill Offset has outstanding ink receptivity and dimensional stability to reproduce beautiful colors with striking realism. Available in Wove and four embossed finishes—Handmade, Homespun, Linen and Laurel. Choice of weights and sizes.



**HAMMERMILL OFFSET** for the finest color printing

Manufactured by HAMMERMILL PAPER COMPANY, ERIE 6, PENNSYLVANIA





Versatile Speed-Flex B-26 business forms press is rated to operate at 21,000 impressions per hour

### Redesigned Air Pump Units

Use of more compact motors and drive mechanisms has resulted in a 40 per cent reduction in the base size of Leiman air pump units. For example, a pump unit formerly having a base area of 14x30 inches now measures only 13x20. The manufacturer has prepared literature on all units in the redesigned line.

**Manufacturer:** Leiman Bros., Inc., 102 Christie St., Newark 5, N. J.

### Offset Press for Sharp Register

Harris-Seybold Co. is manufacturing a new offset press in the 23x30 size range with feed roll register.

Known as the Harris Model 128B, the new press is identified by its "nominal" size of 21x28. However, it will handle a sheet up to 23x30, as does its tumbler-gripper twin, the Model 128A. Lithographers will now have a choice of two kinds of Harris 21x28 presses, just as they have had in the 22x34 size.

Whether a printer should operate a 23x30 with feed roll register or tumbler-gripper register will depend primarily upon the type of work he ordinarily handles. Shops specializing in short-run, quick back-up, work-and-turn jobs will find the tumbler-gripper machine most effective for their purposes. However, some plants that specialize in long-run, hairline register work may find that a feed roll register press offers specific speed and register advantages.

The new Model 128B will be equipped with the standard Harris feed roll register system, including graduated gauge pins. These allow the print to be controlled at the tail of the sheet for precise register.

Maximum speed claimed for the new model is 7,500 sheets per hour. Redesigning for the feed roll registering system has made the 128B slightly longer than the 128A, but its height and width are the same.

A roll-back water fountain, giving easy access to the register system as well as easy removal of the dampeners, will be standard on the 128B. For fast setup of most stocks, the operator uses center separation, but he can switch quickly to corner separation using combers when running difficult stocks.

**Manufacturer:** Harris-Seybold Co., 4510 E. 71st St., Cleveland 5.

### Special Artwork Overlay

Poster paints, water colors, or inks can be applied to a new plastic overlay material as easily as to paper, according to the manufacturer. The plastic has a special transparent coating that holds the colors. It will take fine pen lines or air-brush work, and colors can be removed with water without damaging the special coating. Known as Kleerkote, the material is available from art supply stores in 20-x25-inch sheets.

**Manufacturer:** Bourges Color Corp., 80 Fifth Ave., New York 11.

### Lightweight Truck Ramps

For easier handling, a new line of dock boards and truck ramps is being made of lightweight magnesium alloy. The dock boards, tradenamed Maggie, are made in a variety of sizes and capacities rated up to 12,000 pounds. The Big Mike truck ramp, for use by materials handling trucks, is made in capacities up to 20,000 pounds. Specially-designed grips on the ramp sides make it easy to position them.

**Manufacturer:** Copperloy Corp., 4103 Brookpark Rd., Cleveland 29.

## New Carbon Forms Press

Operating at a rated speed of 21,000 impressions per hour, a new business forms press, Speed-Flex Model B-26, produces a double stream of two-part, two-carbon snap-out sections, according to its manufacturer, Western Gear Works.

Both webs can be printed in one color and numbered and imprinted in an additional color on the face, or printed in one color on the face and one color on the back. A single web can be printed in four colors on the face, three on the face and one on the back, or two colors on each side. With any combination of printing, the machine also can perforate lengthwise and across the web, as well as attach a carbon to the printed sheet.

As an illustration of its high output, the new press can process 4,500 pounds of paper in an eight-hour shift, running a single web, according to the manufacturer. When running two webs, it can process 8,000 pounds in eight hours, including time for roll changes.

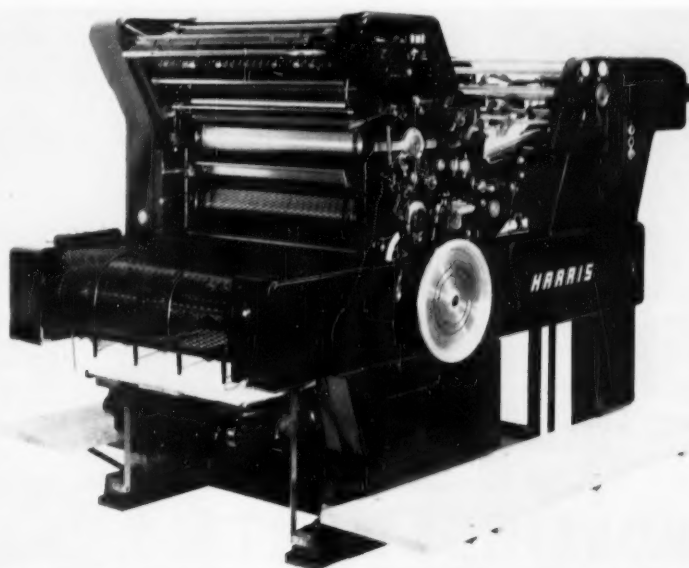
**Distributor:** Orville Dutro & Son, Inc., 117 W. Ninth St., Los Angeles 15.

### Photocomposing Spacer

Step-and-repeat work with .001-inch accuracy is possible with a compact photocomposing spacer just introduced. Makers of the Carlson Spacer claim it will save more than 75 per cent of the time required for stepping by hand. Capable of handling steps from 1 to 26 inches, the unit is designed for use with vacuum frame and overhead light in doing step-and-repeat work on plates, negatives, and positives. When using film, all work prior to the actual stepping is done in daylight.

A master control strip made during the stepping operation can be filed with the negative. The control strip is then available for resteping a plate to exact register at any future time.

**Manufacturer:** Chesley F. Carlson Co., 5225 Minnehaha Blvd., Edina, Minn.



Feed roll register system for hairline register work is a feature of the redesigned Harris Model 128B

# HOLLINGSWORTH

## **IMPROVED**

# MOBILE TAG *is* *TRIPLE-TESTIFIED*

Three business leaders — merchant, printer and user — testify to the excellence of Hollingsworth Mobile Tag. It meets every test.



**1.**

**MERCHANT LIKES NEW BRIGHTNESS.** "When our customers specify a Tag stock that's rugged, smooth surfaced, and prints well — that means they want Mobile Tag," says Nicholas A. Meyer, Vice President and Sales Director of Schlosser Paper Corporation, New York. "And now that Mobile Tag is brighter white than ever before, we can offer even higher quality at the same low price."

**2.**

**PRINTER LIKES PRICE.** "To be competitive and still turn out quality work, a printer must know his equipment — and his paper, too," says Julius Miller of J. Miller Printing Company, New York. "That's why we always specify Mobile Tag for our Tag needs. It's priced competitively, and we know we can always count on it to be uniform, lint-free, trouble-free on the press, and satisfactory to the customer."

## HOLLINGSWORTH & WHITNEY DIVISION

### Scott Paper Company

60 BATTERYMARCH STREET, BOSTON, MASSACHUSETTS

230 Park Avenue, New York, New York

Sales Offices:

111 West Washington Street, Chicago, Illinois

60 Battery March Street, Boston, Massachusetts





## Web Offset Units Made In Variety of Setups

The line of rotary letterpress, rotogravure, and stereotype equipment produced by Goss Printing Press Co. has been expanded to include web-fed offset presses. One of the Goss export subsidiaries, Goss Printing Press International, S. A., has signed an agreement with Fruehwald & Jaeger, Nuremberg, Germany, to handle that firm's offset presses designed for publication and commercial printing.

Previously, Goss had limited its offset printing activity to experimental work on various types of equipment.

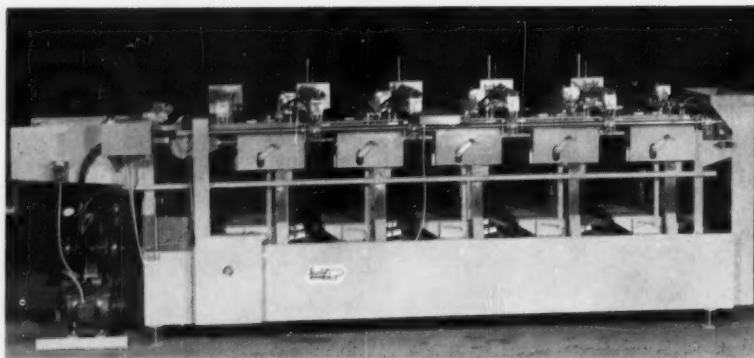
Goss-F. & J. offset presses are being offered in flexible designs of varying page capacity for printing one, two, or four colors on both sides of the web. The machines are built to conform to Goss designs and have standard threads and bearings throughout.

Presses can be arranged to deliver any of three different folded products—tabloid, double parallel, or closed-head signatures. A folder taking a 35-inch web, for example, may deliver a regular 8 3/4 x 11 1/2 magazine signature; a pocket-size product 4 3/8 x 5 3/4, two-up; or it may deliver a closed-head book.

All Goss-F. & J. presses are custom-built to meet the customer's needs. As an example of one possible design, Goss has described a two-unit, blanket-to-blanket press. This machine will print one web in two colors on both sides or two webs in black on both sides. It can be furnished as a two-, three-, or four-unit machine. The customer can specify either a folder or a sheeter, or a combination device to perform both functions. Dryers are also available, as well as various types of roll holders.

Another possible setup is a drum-type press for webs up to 68 inches wide. This machine can be arranged to print a full web in two colors on both sides or a half-web in four colors on both sides. It may be equipped with dryers for running heat-set inks on coated stock. All of the folding, sheeting, roll handling, and tension system adaptations also may be applied to this machine.

Complete information on the new line of web-fed presses may be obtained from the Goss Printing Press Co., 5601 W. 31st St., Chicago 50.



Collator can be used for snap-out forms or as straight gathering machine for sheets up to 12x19 in.

### Snap-Out Forms Collator

Although primarily designed for handling snap-out forms, a new gathering and gluing machine also can be used for straight gathering work. Called the Speed-klect collator, the machine will handle sheet sizes in the range from 4x6 inches to 12x19 inches.

The Speed-klect consists of a series of identical stations that operate in unison. However, the stations can be adjusted independently to accommodate a variety of work. Vacuum feeders lift the top sheets off the stack at each station and deposit them on conveyor trays. Each station is equipped with a sheet detector that checks the thickness of each sheet or section before it is deposited in the tray. An indicating light shows the location of pickup errors after the sheet detector has stopped the machine.

The Speed-klect is equipped with two push-button stations and a speed control variable up to 4,200 sets per hour.

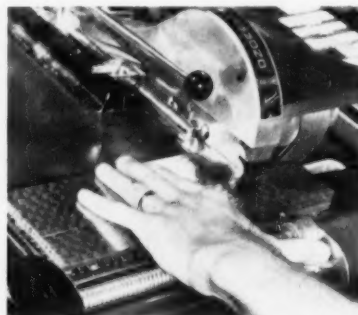
Manufacturer: Didde-Glaser, Inc., Emporia, Kans.

### Cushioned Floor Covering

Although only 1/4-inch thick, a new rubber floor covering offers increased cushioning effect because of its special design, according to the manufacturer. Intended for use at composing room, bindery, and pressroom working stations, the new mats and runners consist of a nonskid rubber topping bonded to a sponge rubber backing that gives added resilience. Mats are stocked in 18x24, 18x30, and 18x36-inch sizes, and runners are available in either 30- or 60-foot rolls

in 18- or 36-inch widths. Special sizes of mats or runners can be made to order.

Manufacturer: Flexi-Mat Corp., 2249 Calumet Ave., Chicago 16.



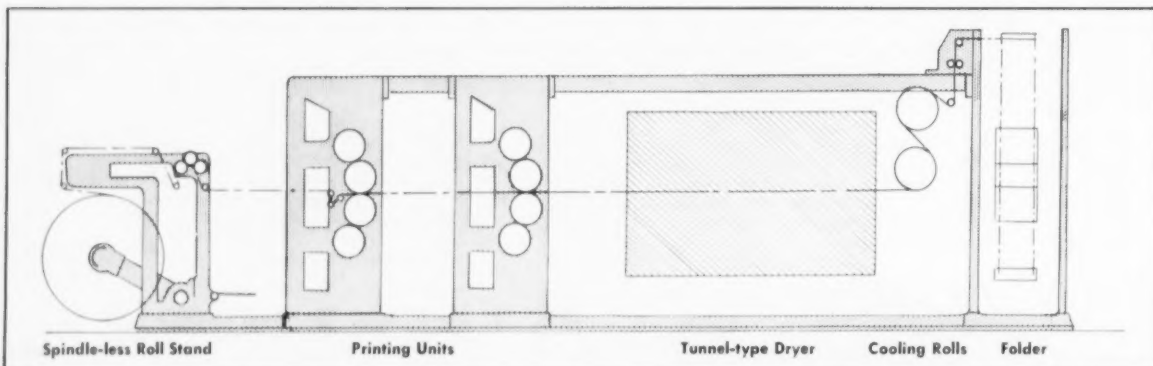
Carbide-tipped saw gives long life, smooth cuts

### Long-Lasting Saw Blade

Time- and money-saving advantages are claimed for a new carbide-tipped composing room saw blade, the Karbide King Electro-Trim. The manufacturer says this blade will last 20 to 100 times longer than a conventional blade before resharpening is necessary. It can be used for cutting Linotype slugs, flat-casts, zincs, electros, and plastic plates. No burrs are raised on halftones, and trimmer knives are unnecessary.

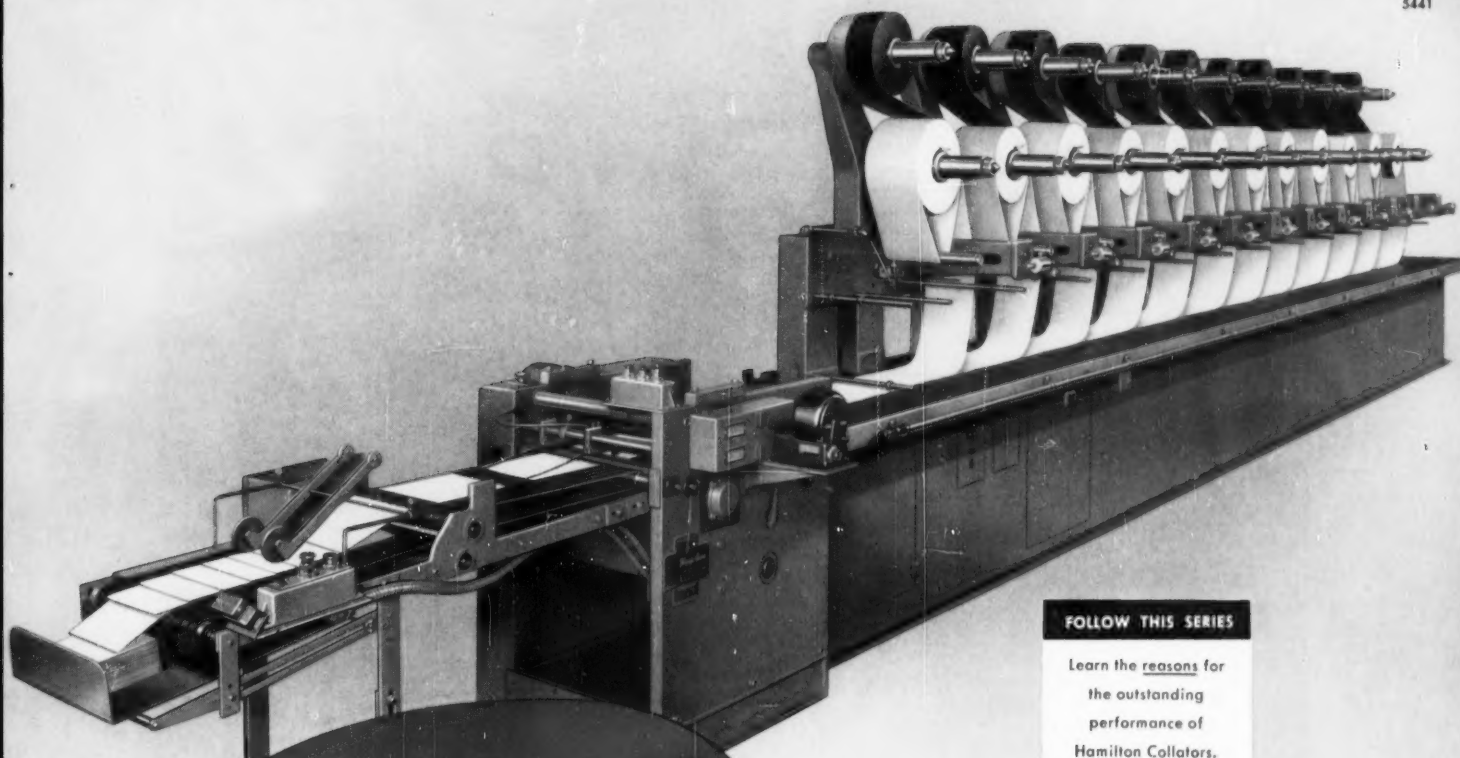
The new blades are made in six diameters, from 5 1/2 to 10 inches. All sizes over seven inches have safety expansion slots to guard against cracking.

Manufacturer: DeLuxe Saw & Tool Co., High Point, N. C.



Blanket-to-blanket type web offset press is only one of many arrangements possible with new press models. Printing units can be added for color flexibility





**"A COLLATOR  
IS NO BETTER  
THAN ITS  
CONTROL"**

LIKE THE U. S. MARINES...

**HAMILTON CONTINUOUS COLLATORS**

**"... HAVE EVERYTHING UNDER CONTROL"**

**FOLLOW THIS SERIES**

Learn the reasons for  
the outstanding  
performance of  
Hamilton Collators.

In the Business Forms Dictionary

"HAMILTON COLLATOR" means, PRECISION-CONTROL-AT-HIGH-SPEED.

**PRECISION-CONTROL** is insured by:—

- A. Automatic web feed control.
- B. A full-length "pin-band" engaging the web for approximately 90% of unwound length.
- C. Carbon glued to web at unwind point affords positive control of carbon throughout unwound length.

HIGH-SPEED OF WEB, with resultant maximum output and revenue, are the happy benefits from this precision-control so carefully built into a Hamilton Collator.

HIGH-SPEED to collator operators is normal-speed with a Hamilton @ 225 feet per minute, or 18,000 sets of 8-½-inch forms, or 27,000 sets of 5-¾-inch forms per hour.

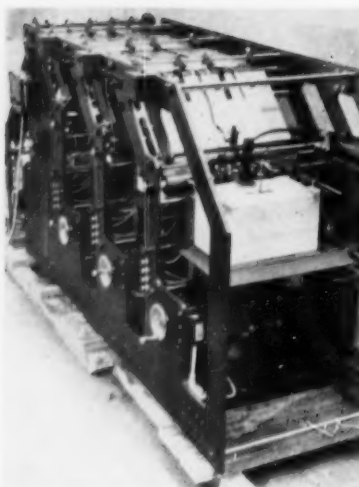
HIGH-SPEED production on a Hamilton Collator is smooth, just as smooth with 12-copy sets (plus 11 carbon sheets) as with any fewer number of copies!



900

**The HAMILTON TOOL COMPANY**  
HANOVER ST., HAMILTON, OHIO

*Leadership* THROUGH PIONEER RESEARCH



Mechanical collator handles larger size sheets

### Large-Size Sheet Collator

Constructed on a unit basis, a new mechanical collator can be adapted to meet varying bindery requirements. The machine was developed to handle larger-size sheets from 7x11 to 18x24 inches. It will collate stock weights varying from onionskin to light boards and bristols.

The basic machine consists of the main drive unit, a paper pickup station, and the tape delivery. Feeder units, which can be added as necessary, each provide two paper pickup stations. Additional units can be attached easily to the basic unit, and a synchronized vacuum pickup and chain drive system provides smooth operation of all units. Each pickup station has a 14-inch pile capacity.

The machine's accuracy is controlled by a precision measuring device, capable of detecting errors of single-sheet thickness, at each station. An error at any station turns off the main drive motor and lights a red signal lamp at the station needing attention. The measuring devices are adjustable for various paper weights.

**Manufacturer:** Graphic Arts Development Co., 15614 Detroit Ave., Cleveland 7, Ohio.

### Antiseptic Hand Cleaner

A new hand cleaner, Hex, contains an antiseptic to retard infections in minor cuts and scratches. In jelly form for fast action, the cleaner contains no ammonia or abrasives. It can be used wet or dry. The cleaner is packed in 14-ounce jars and 25-ounce, 3-pound, and 5-pound tins. An automatic dispenser is available for the 5-pound tin.

**Manufacturer:** Producers Products Co., Borger, Tex.

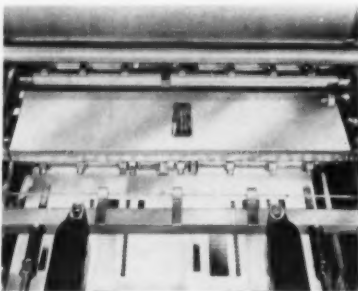
### Simplified Platemaking Device

Fast halftone service is the aim of a new engraving machine, Print-N-Etch. Utilizing a contact method of making screened negatives and plates, and then etching the plates with a conventional etching solution, the machine is only 32 inches long, 14 inches wide, and 15 inches high. Either zinc or magnesium plate material can be used. Etching time is about 4½ minutes for zinc and about one-third that long for magnesium.

No special engraving skill is required of the operator—he merely etches the dot in the lightest area of the plate to a pin-point. Plates may be returned to the etching bath as many times as necessary.

Plate size at present is limited to 7x10 inches, but several cuts of various sizes may be made up on a single flat. Screens available are 60-, 65-, 85-, and 120-line. The machine's makers say the dot structure produced by the process is pyramidal, with no undercut; plates can be used for direct printing or for mat rolling. The etching process requires no inking, powdering, or scrubbing.

**Manufacturer:** Print-N-Etch Div., Richardson-Sovde Co., 700 S. Fourth St., Minneapolis 15.



Anti-offset spray unit is designed for litho work

### Electronic Anti-Offset Spray

An anti-offset spray device that operates on electronic principles is now being offered for use on 17x22 and larger offset presses. Consisting of three components—power box, independent motor drive, and high-voltage transformer—the device is permanently mounted so it does not interfere with press operation.

An etched chromium cylinder distributes anti-offset powder past an electronic tube that gives the powder a positive charge, causing it to bond to the printed sheet. Distribution is said to be even across the entire sheet, and wasted powder is held to a minimum. The process also is said to eliminate static electrical charges from the paper stock.

**Manufacturer:** Oxy-Dry Sprayer Corp., 320 S. Marshfield Ave., Chicago 12.



Four jogger models will handle variety of work

### New Line of Joggers

A new line of paper joggers is being offered in four models to handle different job sizes. Known as Papertron automatic joggers, two of the larger models are designed for heavy work in pressrooms and binderies. These have a foot switch as well as an automatic control that starts the jogger when a load is placed on it and stops it when the load is removed. Model F-15 has a 12x15-inch deck and can handle stock up to 11x17. Model F-20 has a deck size of 15x20 for stocks up to 19x24.

Two other smaller models are available for lighter work. All models have a patented combing action to reduce static electricity, as well as a rheostat to control jogging intensity.

**Manufacturer:** Automation Development Co., Sand Springs, Okla.



Collator can gather up to 32,000 sets per hour

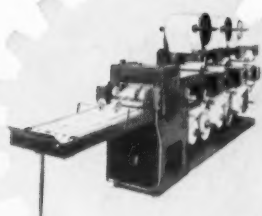
### Newly-Designed Collator

One semiskilled operator can load, adjust, and operate the newly-designed Macey collator with ease, according to its manufacturer. An eight-station machine can gather up to 32,000 sheets an hour in sets of eight. Available in a variety of types and sizes, the machines will handle stock ranging from 3x5 to 12x17 in size. Accessories available include offsetting delivery units, tape conveyors, and stitching attachments.

**Manufacturer:** Harris-Seybold Co., 4510 E. 71st St., Cleveland 5.

## Tempo Black Extended for big ad

Ludlow's Tempo family has been expanded with the addition of Tempo Black Extended (24-point is shown above). Specimen sheets are available from Ludlow Typograph Co., 2032 N. Clybourn, Chicago



Speed-Flex collator



Speed-Flex ColorVerter



Model C3C RTR



Model C3C

**geared to  
higher production,  
greater profits!**

## *Speed Flex* **PRESSES...**

Install up-to-date Speed-Flex rotary presses and double production! Speed-Flex presses outmode old-fashioned flatbed sheet methods, produce up to 20,000 pieces per hour in multiple colors including work normally done in subsequent operations. They'll show more profits from your business form, stationery and publication printing departments.

There's a Speed-Flex press and a complete line of accessories and supplementary equipment to suit your requirements. Investigate how you can make more profits the new, fast Speed-Flex way! Write today for details.

See *Speed Flex* presses in action at our expanded New York office. Several working models on permanent display at 1140 Broadway—Telephone Murray HIL 3-1253.



direct inquiries to

**Orville Dutro & Son, Inc.**  
PRINTING PRESS SALES AND SERVICE

117 West 9th St., Los Angeles 15, California  
TRINITY 8556

NEW YORK, N.Y.  
1140 BROADWAY  
MURRAY HIL 3-1253

CHICAGO, ILL.  
110 SO. DEARBORN ST.  
RANDOLPH 6-7971







Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

## Annual Self-Ad Contest Is Announced by PIA

More than 12,000 printers and lithographers in the United States have received entry blanks and instructions for the fourth annual Printing Industry of America, Inc., Printers' and Lithographers' Self-Advertising Exhibition and Awards.

They will compete for three \$1,000 cash awards and nine Benjamin Franklin statuettes, offered by the PIA and the Miller Printing Machinery Co. of Pittsburgh.

Awards, to be presented at the PIA convention at Chalfonte-Haddon Hall, Atlantic City, Oct. 15-20, will be based on the excellence of the printing concerns' self-advertising programs. Prizes will be given in three divisions, depending on the size of the company, and for both sustained advertising campaigns and individual promotions.

The contest closes Sept. 23 and will include entries from Sept. 23, 1954, to the closing date. All letterpress, lithographic, gravure, silk screen and allied process printers in the United States, Canada and the Hawaiian Islands, whether or not they are members of the Printing Industry of America, Inc., are eligible to enter.

Following the presentation of awards at the PIA convention in October, the "Best Fifty" entries will be sent on tour for exhibits at graphic arts meetings throughout the country. The 1954 winners are currently being shown to interested groups.

The contest was initiated four years ago by PIA to give recognition to printers and lithographers who, through advertising, were developing new and enlarged markets for the products of their plants. In the past three years, awards have gone to entries from one-man shops, as well as to the giants of the trade.

For purposes of the contest, an advertising "campaign" consists of three or more pieces of advertising used within a twelve-month period. They may include



# CINCINNATI

## 19 55

### RIGHT IN THE CENTER



Officers in charge of the 1955 Craftsmen's convention include (from left) Wilbert Rosenthal of S. Rosenthal & Co., vice-chairman; Lee Augustine, Printing Machinery Co., chairman; and Robert Thiele of the U. S. Printing & Lithograph Co., treasurer. The Craftsmen will convene August 7-10 in Cincinnati.

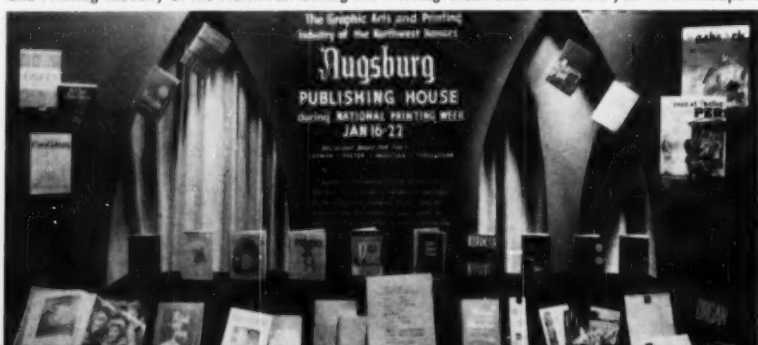


Members of Screen Process Printing Association's convention committee gather to dramatize the theme of their 1955 Atlantic City meeting, "High Tide of Screen Process Knowledge—High Time to Use It." (From left) Frank Stark, New York; Herb Blumenthal, Philadelphia; Frank Masi, Newark; Joe Grossman, New York; general chairman Joe Podgor, Philadelphia; Vincent Mace, Philadelphia; Charles Brooks, Newark; Milton Grant, Cleveland, SPPA president; Sol Kramer, New York; Robert H. Blundred, SPPA executive secretary; Victor Strauss, New York. Convention will run Sept. 10-14 in Atlantic City.



Graphic Arts Association of Illinois chose these new officers at its 30th annual meeting recently: (from left) C. J. Farwell, Jr., treasurer; J. H. Goessle, Jr., first vice-president; William H. Sleepack, president; Norman B. Jacobson, the second vice-president; and F. C. Landis, the third vice-president.

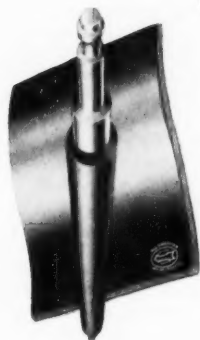
A special window display of Augsburg Publishing House products was honored by the Graphic Arts and Printing Industry of the Northwest during the Printing Week observance this year in Minneapolis.





# MERCURY PRODUCTS

make tough jobs easy



The most complicated makeready, the heaviest forms, and trickiest vignettes all become far simpler to handle--when you have the *right* rollers and blankets for the job. And "right" means "MERCURY" every time! Tame your tough assignments with MERCURY Rollers and Blankets.

## RAPID ROLLER Co.

FEDERAL AT 26TH ST. • CHICAGO 16, ILLINOIS

Eastern office: 800 McCarter Highway, Newark, New Jersey



Elmer M. Pusey (left) accepts a \$100 contribution for the Building Fund of Printing Industry of America, Inc., from Albert O. Luther and Morris H. Reaves of the Washington (D. C.) Club of Printing House Craftsmen. Presentation was made during the Printing Week dinner in Washington Jan. 18



Elmer G. Voigt (left), vice-chairman of the board of Western Printing & Lithographing Co., Racine, receives an inscribed silver tray from Milwaukee-Racine Club of Printing House Craftsmen citing honor he has brought local printing industry. Making the presentation at Printing Week banquet are Clifford L. Helbert, Milwaukee-Racine club president, and Lester Olsen of Olsen Publishing Company

Judging technical superiority of printing in the 1955 Folding Carton Competition were (from left) Burton Cherry of Burton Cherry Associates, Chicago; George Meyers, Time, Inc., Chicago; and Howard King, typographic consultant for Intertype Corp. and head of International Craftsmen's association



any medium and need not all be in the same medium. The class for "individual" specimens includes any single piece of self-advertising.

Campaigns will be judged on the basis of plan and continuity, idea, copy, design, quality of reproduction and results. Individual specimens will be considered for idea, design, copy, quality of reproduction. All entries will become the property of the sponsoring Miller Printing Machinery Co.

Judging will be by a committee of five, one of whom will be a representative of the Printing Industry of America, Inc. The others will be buyers of printing, representing the Advertising Federation of America; the Advertising Council, Inc.; the Direct Mail Advertising Association, Inc.; and the National Industrial Advertisers Association.

Advertising agencies, artists and individual employees may enter campaigns or individual specimens prepared for their clients or employers, but awards will be made in the company name of the actual advertiser and the prize presented to an officer of the company at the convention in Atlantic City.

All entries must be mounted on heavy black stock, 13 by 20 inches in size, according to instructions contained in the contest booklet. They should be carefully wrapped and mailed to the P.I.A. Exhibition, Miller Printing Machinery Co., 1117 Reedsdale Street, Pittsburgh 33, Pa.

Instruction booklet, entry forms and clarifications of the rules, if needed, can be obtained from the local offices of Printing Industry of America, Inc., or the national headquarters at 719 Fifteenth Street, N. W., Washington 5, D. C.; or from Miller Printing Machinery Co., at the Pittsburgh address, or at 730 Bay Street, Toronto 2, Ontario.

## Best 100 Folding Cartons Chosen in 1955 Contest

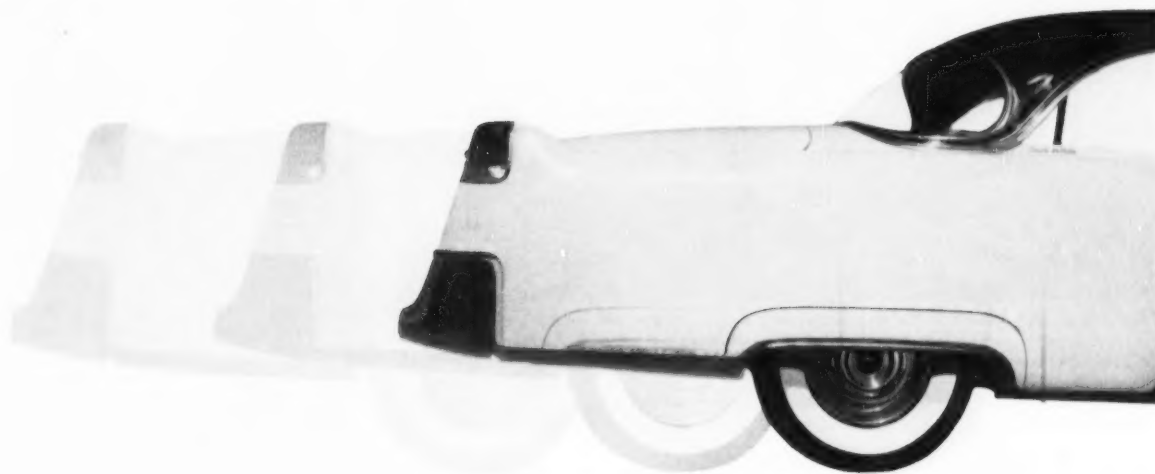
"America's 100 Best Folding Cartons" have been selected from a record-breaking total of 6,782 entries in the 1955 Folding Carton Competition sponsored by the Folding Paper Box Association of America. These "100 Best" award winners will be announced and displayed, along with all other entries in the competition, during the association's 1955 annual meeting. The meeting is scheduled for March 28-30 at the Drake Hotel, Chicago.

The purpose of the annual competition is to stimulate improvement, quality, and creative thought in folding carton production by offering recognition to outstanding examples. This is the tenth anniversary of the competition.

The 6,782 entries this year came from the FPBAA's nationwide membership of boxmakers. There were eight per cent more entries this year than in the contest held in 1954.

The 1955 entries were judged in four major classifications that in turn were broken down into 22 subdivisions. Four separate panels of judges represented the fields of printing, construction, design, advertising, merchandising, the packaging trade press, and the consumer.

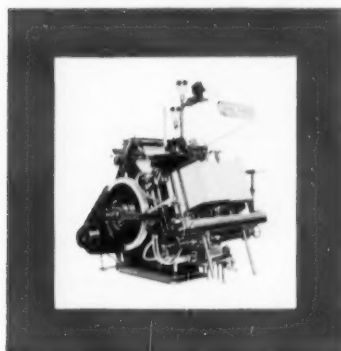
*there goes a printer who* **KNOWS HIS BUSINESS!**



**ORIGINAL HEIDELBERGS**

*mean efficient production...*

*MORE PROFIT!*



*main distributors of  
Schnellpressenfabrik, A. G. Heidelberg*

**HEIDELBERG WESTERN SALES CO.**

118 E. 12th St., Los Angeles 15, Calif.

**HEIDELBERG EASTERN INC.**

45-45 Thirty-Ninth Street, Long Island City 4, New York

**HEIDELBERG SOUTHERN SALES CO.**

120 No. Sampson St., Houston 3, Texas

**HEIDELBERG SALES & SERVICE**

Los Angeles 15, Calif.; Columbus 15, Ohio; Chicago 16, Ill.;

Kansas City 6, Mo.; Minneapolis 15, Minn.;

Atlanta 5, Ga.; Denver 2, Colo.; Salt Lake City, Utah;

San Francisco 3, California; Seattle, Wash.; Portland, Ore.

*the best thing next to a printer*

**ORIGINAL HEIDELBERG**



Advertising agency production men who were hosts at recent Gravure Technical Association convention in Chicago included (from left) H. D. Pierce of Needham, Louis & Brorby; G. Heiland of Foote, Cone & Belding; E. Earnstein of Earle Ludgin & Co.; E. McBreen of J. Walter Thompson; B. Morris of Foote, Cone & Belding; J. Quinn of TV Guide; George Spelvin; E. Tollefson of Foote, Cone & Belding; E. Rohrsen of Tatham-Laird; E. Miessler of Needham, Louis & Brorby; R. Stewart of John W. Shaw Advertising, Inc.; and J. L. Chisholm of Needham, Louis & Brorby. Convention was held February 3 and 4

## Gravure Technical Men Elect J. G. McIlvain

More than 450 representatives of publishers, printers, advertising men, and suppliers attended the sixth annual convention of Gravure Technical Association Feb. 3 and 4 in Chicago. Hosts for the meeting were members of the Advertising Agency Production Men's Club of Chicago. Eldon Rohrsen of Tatham-Laird, president, and James L. Chisholm of Needham, Louis & Brorby, vice-president, represented the Production Men's Club.



J. Gibson McIlvain

Problems, trends, and the future of gravure in publication and packaging were dealt with in joint and separate sessions during the two-day meeting.

A joint session Feb. 3 heard C. E. McKittrick of the *Chicago Tribune* discuss his "Thirty-Three Years in Gravure." Harold C. Jensen of Tatham-Laird spoke

on a "Brainstorm for Gravure—in Publications—in Packaging."

A talk on "Atomic Energy for the Graphic Arts" was given by Henry J. Gomborg, assistant director of the Phoenix Project being conducted at the University of Michigan.

A special publication meeting on "Gravure for the Production Man" included talks on costs, engraving, etching, press-room procedures, and inks.

National Safety Council representatives recently helped Republic Steel Corp. printing department at Republic's Truscon plant in Youngstown, Ohio, celebrate almost 30 years of operation without a lost-time accident. Participating in observance were (seated) Lillian Stemp, vice-chairman of the Council's Printing & Publishing Section; William Block of Meredith Publishing Co.; Peter J. Bernard of H. Wolff Book Mfg. Co.; Jim Saul, NSC representative; and E. P. Ernest of Government Printing Office; (standing) Earl A. Weiskittel, *Youngstown Vindicator*; Woodrow Noe, *Warren Tribune*; Carl W. Walle, *Youngstown Printing Co.*; Ernest Sheets, *R. R. Donnelley & Sons Co.*; Mason Bagent, *W. H. Hall Printing Co.*; D. H. Grothaus, *McCall Corp.*; W. R. Smith, *R. R. Donnelley*; B. J. Toyman, *Printing Industry of America*; Paul O'Neill, *Rand McNally Co.*; W. E. Reilly, *Truscon Steel*; Charles Shapiro, *LTF*; Carl Post, *Truscon Steel*; Luke Dougherty, *Vindicator* foreman; George Job, *Truscon* printing manager

The program was arranged by the customer relations committee of the Gravure Technical Association working with the Production Men's Club. Two Chicagoans, E. Thomas McBreen, production director of J. Walter Thompson, Inc., and Erwin A. Miessler, production director of Needham, Louis & Brorby, were members of the GTA committee.

During their business sessions, GTA members elected as president J. Gibson McIlvain of Downington (Pa.) Paper Box Co.

Assisting Mr. McIlvain will be T. J. Stulz of Parade Publications, New York, first vice-president; Joseph H. Jorling of McDonald Printing Co., Cincinnati, second vice-president; and Len S. Pinover of Itaglio Service, New York, secretary.

Frank A. Sportelli of International Color Gravure, New York, is GTA treasurer, and Edward St. John of Halpin, Keogh & St. John, New York, is assistant secretary.

On Feb. 2 just prior to the annual GTA convention, members of the technical advisory committee of Gravure Research, Inc., met in Chicago to review activities of their group.

Progress in gravure studies undertaken during the last three months by Battelle Memorial Institute of Columbus, Ohio, was studied by committee members.

Directors of Gravure Research also outlined the research program to be undertaken by Battelle scientists before the directors' annual meeting in May.

## Printing, Architecture Students Join In Annual Carnegie Competition

Students in architecture and printing management at Carnegie Institute of Technology recently completed work in the eighth annual competition for Rust Architectural awards.

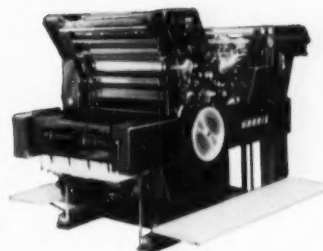
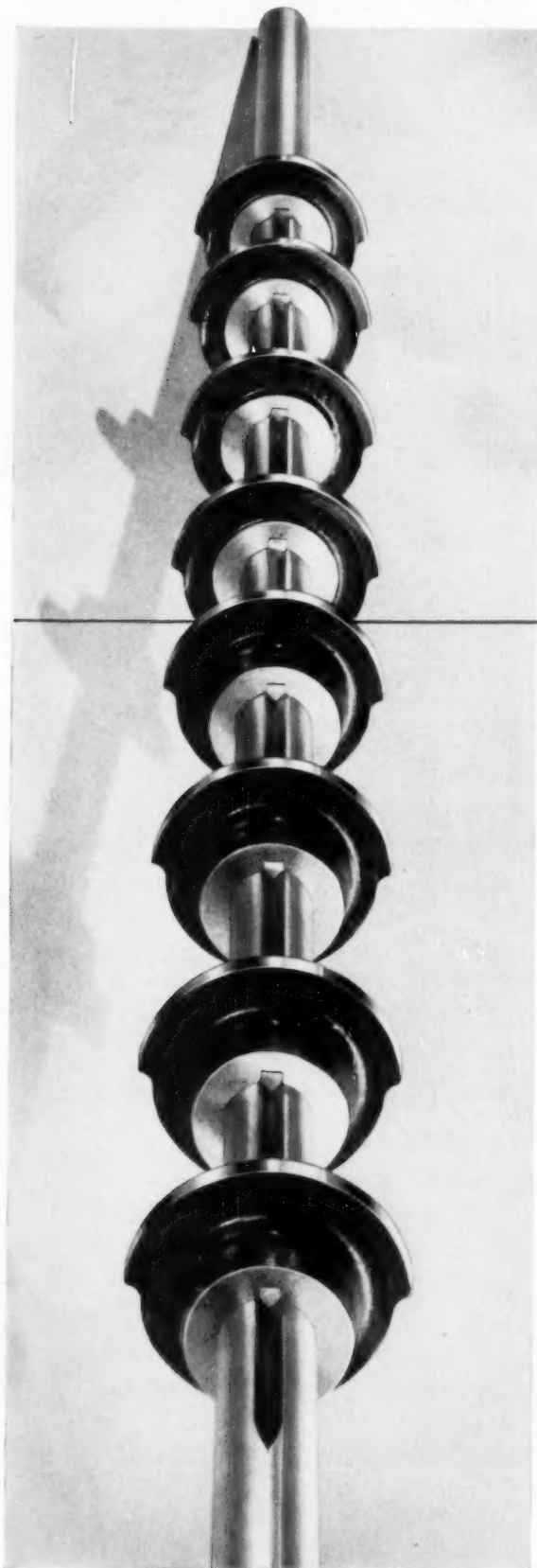
The project this year was the design of a solid-fiber boxboard factory. Students in Carnegie Tech's School of Printing Management played the role of the client who is about to build a new factory. When the processes, machinery, and other details of factory layout were in order, the printing students met with the architecture students to discuss their problems. Student architects then drew up individual designs for the building.

Winner of the first prize of \$100, given by Rust Engineering Co., was Theodore Monacelli, architecture student from Euclid, Ohio.





Ultra-precise Harris upper feed rolls—heart of the finest sheet-registering system ever put on an offset press.



**NOW IN PRODUCTION**

**23x30" Harris Offset Press  
with FEED ROLLS**

By popular demand there's a new press in the Harris manufacturing schedule—the Model 128B. "Nominal size" is 21 x 28"—but it handles a maximum sheet of 23 x 30" and prints a maximum image of 22 $\frac{3}{8}$  x 29 $\frac{1}{2}$ ".

And it has feed-roll register!

Now plants with completely different types of work can select a 23 x 30" Harris to meet their exact requirements. The famed Model 128A has three-point register. It's the press for shops specializing in quick back-up, work-and-turn, short-run jobs.

Some shops handle these quick back-up jobs without specializing in them. Their real specialty is long-run or hairline register work. They're the shops who'll want the 128B! It'll give them the speed and extra-precise register they need—thanks to feed rolls.

Ask your Harris-Seybold representative to explain the benefits of feed-roll register. Ask him if *your* type of work can be made extra profitable with a feed-roll 23 x 30" Harris—the new Model 128B. Or write to Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

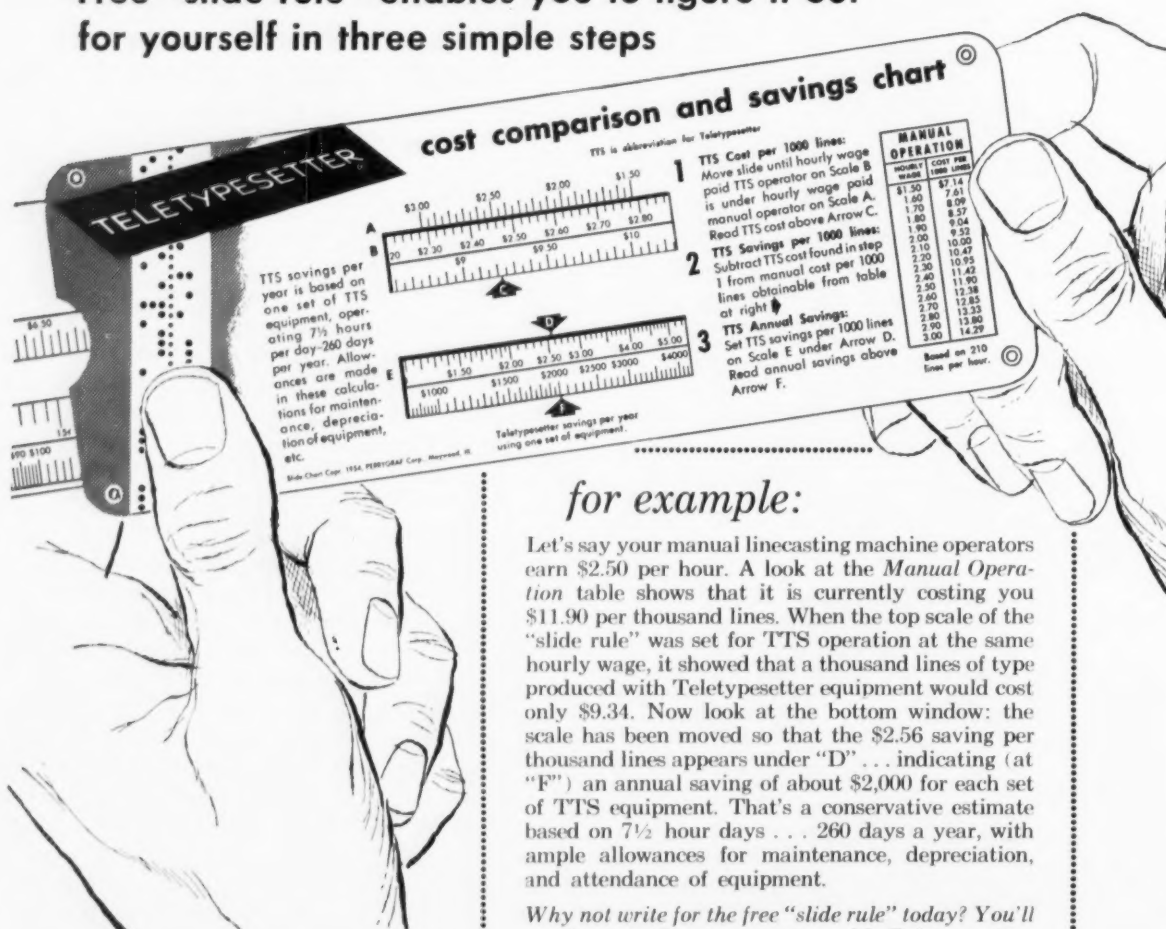
**HARRIS-SEYBOLD COMPANY**

*fine graphic arts equipment...for everybody's profit*

Harris Division • Seybold Division • Chemical Division • Special  
Products Division • The Cottrell Company • Macey Company  
Harris-Seybold (Canada) Limited

# How much is it costing you to do without **TELETYPESETTER?**

Free "slide rule" enables you to figure it out  
for yourself in three simple steps



*for example:*

Let's say your manual linecasting machine operators earn \$2.50 per hour. A look at the *Manual Operation* table shows that it is currently costing you \$11.90 per thousand lines. When the top scale of the "slide rule" was set for TTS operation at the same hourly wage, it showed that a thousand lines of type produced with Teletypesetter equipment would cost only \$9.34. Now look at the bottom window: the scale has been moved so that the \$2.56 saving per thousand lines appears under "D" . . . indicating (at "F") an annual saving of about \$2,000 for each set of TTS equipment. That's a conservative estimate based on 7½ hour days . . . 260 days a year, with ample allowances for maintenance, depreciation, and attendance of equipment.

Why not write for the free "slide rule" today? You'll see how much you can save with Teletypesetter.

**Teletypesetter Corporation, Dept. IP3**  
2752 N. Clybourn Ave., Chicago 14, Illinois

Please send me FREE the TTS Cost Comparison and Savings Chart.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

**TELETYPESETTER**

## John J. Deviny, Former U.S. Public Printer, Dies

John J. Deviny, who on Feb. 28, 1953 resigned as Public Printer of the United States, died after a brief illness on Feb. 10, in Emergency Hospital, Washington, D. C. He was 72 years old.

Mr. Deviny was the first native-born Washingtonian to become Public Printer; the first person to enter Government service as an apprentice and rise to the office of Public Printer; the first Civil Service career employee to serve in that high position; the first plate printer to be named assistant director of the United States Bureau of Engraving and Printing; the first person to be placed in charge of production in the Government's two largest printing plants, that Bureau and the Government Printing Office; the first Deputy Public Printer promoted to serve as Public Printer; and the first Public Printer to be appointed by a Democratic president and confirmed unanimously by a Republican Senate.

Throughout his life, Mr. Deviny resided in the nation's capital. From that center, he shared his comprehensive technical knowledge with graphic arts groups and individuals in Canada as well as his own country. He was a writer and a speaker on topics of practical value to his readers and listeners. He made frequent talks on economic, industrial and graphic arts management subjects.

Mr. Deviny was the son of Edward and Johanna (Sullivan) Deviny, and received his scholastic education at Gonzaga College High School in his home city and at Josephinum College in Columbus, Ohio. He earned an LL.B. degree at the Washington College of Law. He was in his teens when he began his printing career in the Bureau of Engraving and Printing in the early 1900s.

From plate printer's apprentice, he became a journeyman and later superintendent of work. Then all production was



John J. Deviny, who died in Washington, D.C., Feb. 10, was awarded *The Inland Printer* plaque as the "Outstanding Craftsman of 1953" at the annual convention of the International Association of Printing House Craftsmen in Dallas

placed under his direction. He was assistant director of the Bureau from 1924 to 1926, when he left to become director of research and publicity for Miller Saw-Trimmer Co., now Miller Printing Machinery Co. in Pittsburgh.

In 1925, he was consultant to the Czechoslovakian Government on matters relating to engraving and printing. From 1928, when he left the Miller company, until 1935 he served as executive vice-president of the United Typothetae of America, forerunner of the PIA.

Returning to government service later in 1935, Mr. Deviny became one of the original executives of the United States Social Security Board. He served as assistant director of the Bureau of Old Age and Survivors Insurance, and then as a member of the Appeals Council. During National Recovery Administration days, he was national code director for Relief Printing Industry.

Mr. Deviny was appointed Deputy Public Printer in 1941. President Truman named him Public Printer in the spring of 1948, and he was sworn in on May 6. He took over the GPO top office from A. E. Giegengack, under whom he had served as Deputy Public Printer.

Mr. Deviny and Mr. Giegengack had been long-time teammates. Mr. Deviny was among the group that organized the International Association of Printing House Craftsmen in Philadelphia. He was the International's first treasurer in 1919, and its president in 1922 and 1926. During the latter term, Mr. Giegengack was vice-president. In 1927, he succeeded Mr. Deviny in the higher office.

Mr. Deviny was a member of the International Association of Printing House Craftsmen; Washington Club of Printing House Craftsmen; bar of the Supreme Court and Court of Appeals, District of Columbia; American Trade Association Executives; Modern Woodmen of America; Benevolent Order of Elks; Washington Board of Trade, and National Press Club.

He lived at 3571 Brandywine St., N. W., in Washington. Surviving him are his widow, Edith V.; a daughter, Mrs. Louis G. Carrico; four grandchildren and two great grandchildren. Mr. Deviny was buried in Parklawn Cemetery, Rockville, Maryland.

## POP Exhibit-Symposium To Be in Chicago Apr. 5

The Ninth Annual Exhibit and Symposium of the Point-of-Purchase Advertising Institute, timed for April 5-7 at Chicago's Palmer House, is expected to roll up an attendance of more than 15,000 administrative, sales and advertising executives from all parts of the country.

General chairman Stanley L. Wessel of Stanley Wessel & Co., Chicago, forecasts that the exhibition will be more comprehensive than in previous years. Displaying newest and best point-of-sale advertising sparked by color as well as light and motion, the booth entries should be of interest to printers as well as advertisers. On view will be window, counter and floor displays; signs of all sorts, including lithography; plastic, wood, glass, wire, metal and corrugated sales getters; self-service counter and floor dispensers; self-adhesive signs and shelf strips; motion, sound and three-dimensional displays.

Outstanding advertising authorities and point-of-purchase advertising users will serve on a merchandising forum panel dated for April 6. The Institute's annual meeting and supper will be staged April 5. Symposium luncheon speaker will be Gen. Carlos P. Romulo, who was first Philippine ambassador to the United Nations, and president of UN's Fourth General Assembly. He has also served as the Philippine ambassador to the United States.

Free tickets for viewing the exhibit are available from Norton B. Jackson, Institute executive director, 11 West 42nd St., New York 36. Fee for the April 6 luncheon is \$7.50.

Packaging Institute president F. S. Leinbach of Riegel Paper Corp. (left) presents Frank Cray of Printing Ink Division of Interchemical Corp. with a scroll hailing Mr. Cray as guiding spirit of the 16th annual Packaging Institute forum. The next forum, now being planned, is set for November



### Announce "Best Books" Show

The American Institute of Graphic Arts' 33rd annual showing of the fifty best books of the year will be staged first on April 5 at the Savoy-Plaza Hotel, New York City, and then will be transferred to the Metropolitan Museum of Art for a month-long display.

Selected by a three-man jury from 700 books submitted by leading American publishers, the half-hundred were appraised as representing the highest standards of design consistent with purpose and price. No selection was weighted in favor of any one class of book.

Serving on the jury were Jackson Burke, Mergenthaler Linotype Co. direc-

tor of typographic development, and vice-president of Canadian Linotype, Ltd.; Walter Howe, director of design and typography, R. R. Donnelley & Sons Co., Chicago, and Monroe Wheeler, museum publisher and director of exhibitions and publications at Museum of Modern Art.

### LA Employers Name Secretary

Henry W. Becker has been appointed secretary of the Union Employers Section of Printing Industries Association, Inc., Los Angeles. Mr. Becker, a member of the Indiana Bar, formerly held personnel management positions with Republic Steel Corp. and North American Aviation, Inc.

## PIA's Chicago Production Conference Attracts 300

Three case histories on production organization and procedure and numerous seminars on various printing production problems featured the Feb. 3-4 PIA Professional Conference for Production Executives in Chicago's Palmer House.

With Harold N. Cornay (Press of H. N. Cornay, New Orleans), chairman of PIA's Committee on Production Management, presiding, some 300 production men heard three case histories on Thursday morning, Feb. 3.

C. Robert Jones, Laurance Press, Cedar Rapids, Ia., described production in his plant, which does less than \$250,000 sales volume annually. (See lead article, page 45, this issue of THE INLAND PRINTER.)

Clarence J. Ellis, McWhirter Company, Kansas City, Mo., doing between \$250,000 and \$750,000 volume annually, presented a paper on production procedure at McWhirter's. (His talk will appear in April in THE INLAND PRINTER.)

Concluding the case histories, Edwin L. Dehne, Fetter Printing Co., Louisville, Ky., doing over \$750,000 volume, told about operations in his plant. (His talk is scheduled for the May issue.)

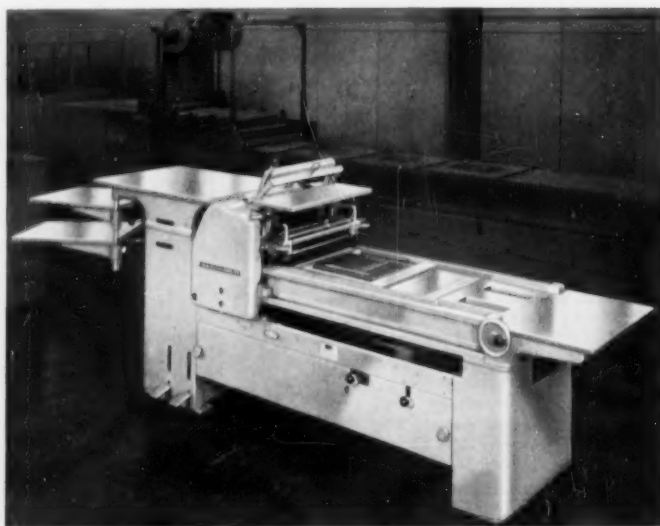
At the Thursday noon luncheon, delegates heard Robert P. McCarthy, assistant to the vice-president of W. F. Hall Printing Co., Chicago, talk on "Production Requirements As They Affect Relationships Within an Organization."

Thursday afternoon, six seminars on production planning, control and scheduling, and coordination of sales, estimating and production were held.

Friday, registrants were divided into small discussion groups on record keeping, customer relations, stock stores and materials handling, personnel relations, and quality control.

At the Friday luncheon, Joseph Cangelosi, National Publishing Co., Washington, D. C., talked on "Management of Printing Production."

**Vandercook Power 219**  
with the adjustable bed—is shown here equipped for proving on acetate or other transparent materials.



## New! Fast! — for Reproduction Proofs and Transparent Proofs — Quantity Proofs and Reprints — for Engravers Proofs — and for Quality Galley Proofs

Here is a machine so versatile, it can be used for pulling practically any kind of proof. It has an adjustable bed, and this makes it possible to pull proofs of plates and materials varying from .060" to .300" in thickness—or forms in galleys—by merely raising or lowering the bed. This adjustable feature also enables an operator to instantly change the impression on a plate or form, thereby helping to eliminate the use of underlays. Completely power operated, the Power 219 will pay for itself by giving you more production per man.

### VANDERCOOK & SONS, INC.

General Offices, Research Laboratory, Demonstration Room & Factory  
3601 W. Touhy Ave., Chicago 45, Ill. Phone: ROgers Park 1-2100  
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323 E. 44th St., New York 17, N.Y. Phone: MUrray Hill 4-4197  
Western Office  
3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUmkirk 8-9931



Thomas Way, known as "Buckshot" to his fellow students in the print shop of Washington, D. C., Boys Club, presents J. Thurman Diggs, president of Graphic Arts Association of Washington, with plaque thanking association for financing print shop activities throughout the past three years





FROM AN ORIGINAL EKTACHROME TRANSPARENCY

AN ORIGINAL REPRODUCTION BY COTTRELL  
MULTI-COLOR ROTARY LETTERPRESS

*Never let reproduction mar your original aim . . .*

C. B. COTTRELL & SONS COMPANY, Westerly, R. I. New York Chicago London

## ITCA Has Busy Schedule Preceding Annual Meeting

International Typographic Composition Association has set up a busy schedule of group meetings leading up to its 36th annual session in September. New York City members held a meeting on Jan. 27. Two group sessions were held in February. Upstate New Yorkers assembled on the 18th and 19th in Syracuse. On Washington's Birthday, the Philadelphia group hosted New Jersey members. Featuring this holiday get-together was a tour of the photo composition division of Typographic Service, Inc., where the equipment includes three Fotosetters, a Hadego machine and a Modigraphic camera.

ITCA's Pacific Coast Conference, timed for March 25-26 at Hotel Ambassador in Los Angeles, will be the first general meeting of typesetting plant owners and representatives ever held in that area. Also on the March docket, running from the 28th to April 2, is an informal gathering at Miami's Hotel Miramar.

The Midwestern spring conference May 19-20, at Sheraton-Gibson Hotel in Cincinnati, will include meetings of members operating Monotype typesetting machines, and of ITCA's Photo-Typography Section.

Two sessions are listed for June 10-11. The southern New England group will meet at West Harwich on Cape Cod while Canadian and upstate New York members join in a session at Niagara Falls, Ontario.

One feature of ITCA's annual convention Sept. 7-10 at Hotel Claridge in Atlantic City will be an exhibit of photo-typesetting machines in operation.

## Thomas E. Donnelley of Chicago Dies at 87



T. E. Donnelley

Thomas Elliott Donnelley, honorary board chairman of R. R. Donnelley & Sons Company, Chicago printers, and a business and civic leader for more than half a century, died Feb. 6 at his Lake Forest, Ill., home. Born in Chicago on Aug. 18, 1867, he was in his eighty-eighth year at the time of his death.

Mr. Donnelley entered his father's printing business, R. R. Donnelley & Sons Company, after his graduation from Yale University in 1889. He had already become acquainted with the business as a result of summer vacation work, and was a newcomer only in the sense of being a full-time employee. He was known to his friends as "Ted" Donnelley.

Although the printing enterprise was relatively small at the time Mr. Donnelley came into it, it was destined to grow to its present size under his leadership. He became president in 1899, and held that position until 1934 when he became



### MARCH

Printing Industry of America, Second UES Industrial Relations Seminar, Rye, N. Y., Mar. 14.  
Printing Industry of America, Web Offset Section meeting, Rochester, N. Y., Mar. 24-25.  
Printing House Craftsmen, 12th District, quarterly conference, Lafayette Hotel, Long Beach, Calif., Mar. 26.  
Folding Paper Box Assn. of America, annual convention, Drake Hotel, Chicago, Mar. 27-30.  
Packaging Assn. of Canada, Third Canadian P.O.P. Advertising Conference, King Edward Hotel, Toronto, Mar. 29.  
Graphic Arts Institute of New England, 10th annual New England conference, Hotel Statler, Boston, Mar. 31.

### APRIL

Point-of-Purchase Advertising Institute, Ninth Annual Symposium and Exhibit, Palmer House, Chicago, April 5-7.  
Packaging Machinery Manufacturers Institute, semi-annual meeting, Palmer House, Chicago, April 16-17.  
Printing Industry of America, Rotary Business Forms Section meeting, Cleveland, April 18-19.  
American Management Assn., 24th National Packaging Exposition, International Amphitheater, and annual Packaging Conference, Palmer House, Chicago, April 18-21.  
International Assn. of Electrotypers & Stereotypers, spring conference, Dayton Biltmore Hotel, Dayton, O., April 25-26.

### MAY

Eastern Seaboard Conference of the Graphic Arts Industry, Cavalier Hotel, Virginia Beach, Va., May 5-7.  
National Assn. of Litho Clubs, annual convention, Hotel Schroeder, Milwaukee, May 5-7.  
Technical Assn. of the Graphic Arts, annual convention, Somerset Hotel, Boston, May 9-11.  
Research & Engineering Council of the Graphic Arts Industry, annual convention, Parker House, Boston, May 11-13.

chairman of the board. He remained honorary chairman of the board during recent years after his retirement on account of impaired health. He was also chairman of the Reuben H. Donnelley Corp. following the death of his brother, Reuben, from 1929 to 1951.

The R. R. Donnelley & Sons Company has been identified with the production of leading mail order catalogs, national magazines, telephone directories, encyclopedias, a large annual volume of bound books, and general printing.

Mr. Donnelley's genius for planning and executing large printing assignments came into play on many large jobs, including the Montgomery Ward catalog and the original productions of the Encyclopaedia Britannica when it first came to this country early in this century.

He interested himself greatly in industrial education, and established, in 1908, one of the earliest schools for apprentice training in this country.

Mr. Donnelley is survived by his two sons, Gaylord, president of R. R. Donnelley & Sons Company; Elliott, executive vice-president, and a daughter, Clarissa, wife of Gen. C. C. Haffner, Jr., the chairman of the Donnelley board. There are 12 grandchildren.

## Business Forms Institute Names W. N. Ryan Head

William N. Ryan, American Register Co., Boston, was reelected president of the Business Forms Institute at its annual meeting Feb. 10 and 11 in New York City.



William N. Ryan

Renamed to serve with Mr. Ryan were first vice-president R. S. Daugherty of the Shelby Salesbook Co., Shelby, Ohio; second vice-president T. A. Taylor, Schwabacher-Fry Co., San Francisco, and executive secretary H. M. Meloney, serving at Institute headquarters, 20 Church St., Greenwich, Conn.

After reviewing committee activities and the Institute's program for 1955, the members adopted a new method of collecting and distributing industrial relations information.

Various productivity surveys were discussed and it was decided to undertake a new one this year. It will be a survey of average hours of direct labor on all orders closely approximating a list of typical orders by products in various quantities. The objective is to develop average yardsticks of processing performance against which individual companies can measure their own efficiency.

The members also adopted a new method of collecting and distributing industrial relations information. H. V. Lauer, head of the research application department, and C. O. Harris, head of the special products department of National Cash Register Co., discussed the advantages and uses of NCR "carbonless" paper in the business forms printing field.

## Survey of 1954 Profits To Feature LNA Convention

Featuring the 50th annual convention of Lithographers National Association will be a report by executive director W. Floyd Maxwell on his survey of lithographic profits for 1954.

Four general business sessions will be held during the June 20-22 get-together at the Lake Placid Club, Lake Placid, N. Y. Separate sessions will be staged on June 21 by the Labor Relations Committee, headed by Paul H. Lyle of Western Printing & Lithographing Co., and by the Cost, Accounting and Financial Management Committee, under the leadership of Everett F. Bowden of the Forbes Lithographic Mfg. Co., Boston.

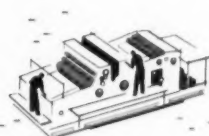
Two other sessions were in the making last month. James Strobbridge of the Strobbridge Lithographing Co., Cincinnati, will lead a meeting of the Industry Relations Committee, and the Bank Stationers' Section will meet under the chairmanship of Fred J. Kraemer, Dennison & Sons, Long Island City, N. Y.

# the obligation of leadership

In the graphic arts, as in every major industry, it is the obligation of leadership to set and maintain higher standards of quality and service.

Ever since the first printing rollers were made by Sam'l Bingham, more than a century ago, he and his successors have fulfilled this obligation.

Bingham's continual research developed new rollers that made possible the use of faster presses, modern inks, and better techniques in the pressroom. Today, leading printers ship their rollers to Bingham's modern factories for the finest workmanship and service on composition, rubber and special materials.



## THESE ARE FACTS:

*High-speed presses use up the effective mileage on rollers sooner than older, slower presses.*

*Long continuous runs wear out rollers faster than infrequent press runs.*

*Replacing rollers as soon as their life of efficiency has been spent guarantees lower production costs and increased quality of printing.*



*Rubber rollers re-ground quickly and accurately in each of our modern factories—*

## CHICAGO—Home Office

ATLANTA	HOUSTON	NASHVILLE
CINCINNATI	INDIANAPOLIS	OKLAHOMA CITY
CLEVELAND	KALAMAZOO	PITTSBURGH
DALLAS	KANSAS CITY	ST. LOUIS
DES MOINES	MILWAUKEE	SPRINGFIELD, O.
DETROIT	MINNEAPOLIS	TAMPA, FLA.

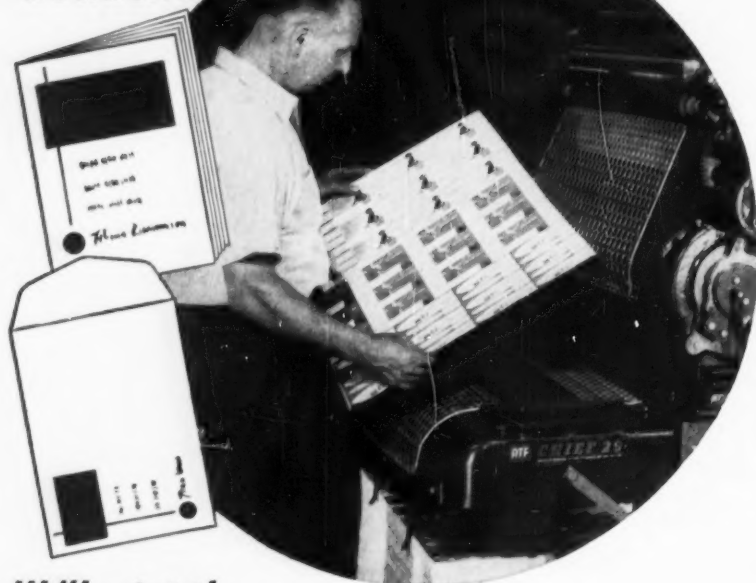
The Right Roller  
right away



COMPOSITION . . . RUBBER . . . VULCANIZED OIL Rollers



*You print the  
booklet...*



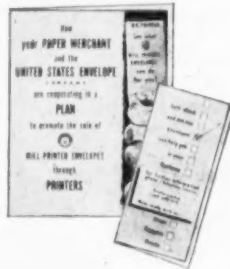
*We'll print the  
envelope... (if you wish)*

*and you deliver and bill  
BOTH!*

Have you heard? . . . many printers have for years been making extra profits by using U.S.E.'s *Mill-Printing Service* to supplement their own printing facilities on certain types of envelope business.

U.S.E. *Mill-Printing Service* enables you to handle customers' printed envelope orders, even when you do not find it advisable to undertake certain kinds of envelope printing in your own plant. This can result in very attractive additional volume for you.

The firm which now supplies you with plain envelopes is ready to show you the U.S.E. *Mill-Printing Plan* with special sales helps to build up printed envelope business among your present customers. Or, write today for the U.S.E. *Mill-Printing Bulletin*. Address Advertising Department at Springfield 2, Mass.



**UNITED STATES ENVELOPE COMPANY**



**SPRINGFIELD 2, MASSACHUSETTS**

**15 Divisions from Coast to Coast**

## Lanston Monotype Has New Board, New Officers

Management of Lanston Monotype Machine Co. and its subsidiaries was taken over last month by a board of directors elected by a majority of the stockholders.

Now heading the business is George W. Goldsworthy, Jr., president of Security Banknote Co. Lanston's former president George E. Tribble remains on the board. Executive committee chairman in charge of operations is Bernard Fein, a Security Banknote director. It was announced that the management change will not mean a change in operating personnel.

To Monotype customers Mr. Goldsworthy sent a letter explaining that Security Banknote acquired a substantial Lanston interest five years ago and began a program that included rehabilitation and modernization.

"For the past two years," said the message, "we have been prevented from taking any part in the management. Litigation which has been concluded has now removed these barriers. Security Banknote Co. has purchased additional stock, thereby assuring stability of management and precluding any recurrence of the confusion now ended.

"We believe our efforts, finally successful, to block the hastily conceived and ill advised merger with Cuno Engineering Corp. were necessary to protect the equity of shareholders and assure the continuance of this business as an important element in the graphic arts industry."

Mr. Goldsworthy emphasized the new management's intention to operate the company in a manner profitable for stockholders and customers. Monotype future growth and success, he wrote, "depends on the confidence of the trade in our products and policies. We shall direct our efforts toward strengthening this confidence, and to improvement of such mediums for exchange of ideas between the company and its customers as the Monotype Users Association, which we will support and encourage."

### W. H. Walling, Former Monotype Board Chairman, Issues Statement


William H. Walling, former chairman of the board of Lanston Monotype, addressed a farewell message to Monotype users, employees and stockholders. He expressed his conviction that the management of which he was a part made real progress in improving the company's operation and in modernizing its structure and management.

Although Mr. Walling said he could not take an active part in Monotype affairs, he wanted his friends to know that he stands ready to help the company as a member of the printing industry and through his firm, Rogers-Kellogg-Stillson, Inc., "which is and will continue as a large user of Monotype products."

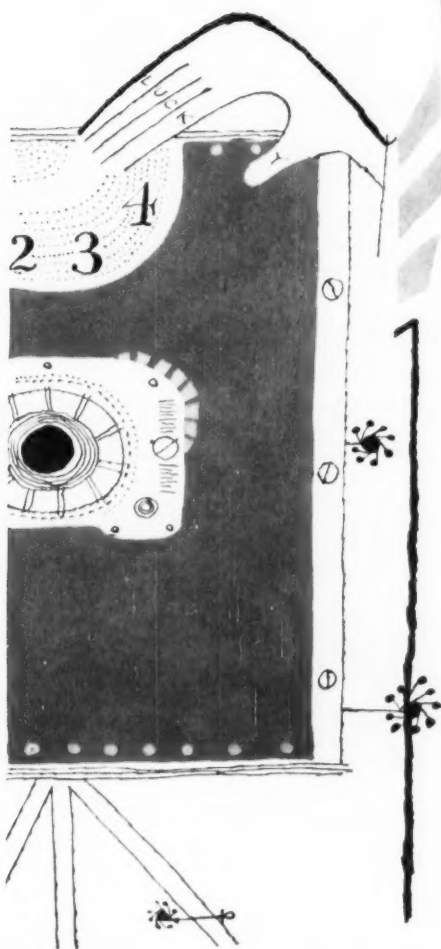
Mr. Walling is the board chairman of Rogers-Kellogg-Stillson, New York City printers, and is the current president of the Printing Industry of America.

Monotype has its factory in Philadelphia and sales headquarters in New York.





**You'll have a smoother-running shop**



**when you use**  
***Ansco Reprolith Film***

WHILE INTENDED primarily for making positives by contact printing from line and halftone negatives . . .

. . . THIS FINE ANSCO FILM also produces excellent line and halftone negatives when used in the camera.

Ansco Reprolith gives these outstanding results because it has: Steep gradation . . . High resolving power . . . High speed . . . Wide latitude . . . Low-shrink safety base.

That's why Ansco Reprolith Film is able to speed production in your plant. Standardize on Reprolith and discover its advantages for yourself.

AND DON'T FORGET to process in Ansco Repradol Developer, for finest results. This famous Ansco product is designed especially to produce maximum density and high contrast. Fresh solution develops any Reprolith Film in 2 to 3 minutes. Comes in laboratory-packaged units making 2 and 10 gallons of developer.

***Ansco***

Binghamton, N. Y. A Division of General Aniline & Film Corporation. "From Research to Reality."

## to increase profits . . .

*standardize on fewer  
grades of rag paper  
and order them in  
larger quantities from*

**neenah**

Why waste money on small quantities of paper? Instead, select those grades of paper that form the bulk of your work and standardize on them. Then let Neenah supply all your rag paper needs as Neenah makes the most complete line in America.

To help your salesmen, Neenah offers a fast-moving line of quality papers that are acceptable, and in many cases, in demand by your discriminating customers. Neenah's "quality" story is reaching thousands of businessmen through ads appearing in

Nation's Business  
Dun's Review and Modern Industry  
Advertising Requirements  
Journal of Accountancy  
The Reporter  
Insurance Salesman  
Rough Notes

To help you solicit business on fine rag papers, your Neenah salesman offers you —

- Neenah Guide to Preferred Letterheads
- 3 Keys to Selection and Use of Thin Papers
- Your Guide to Better Indexing
- Neenah Pattern Kit
- The Cost of Influencing People



**NEENAH PAPER COMPANY**  
Neenah, Wisconsin



## N. L. Hanna Heads Sales Activities of Hano Co.

Norman L. Hanna has been named general sales manager of the Philip Hano Company, Holyoke, Mass., manufacturers of printed business systems. Mr. Hanna's duties will include coordination of all sales and marketing activities in consumer and dealer fields as well as direction of both sales organizations. The company operates a branch plant at Mt. Olive, Ill.



Norman L. Hanna

Mr. Hanna, with his father, Luther R. Hanna, joined the Hano organization in 1939 as a dealer contact man with offices in Indianapolis for the purpose of strengthening the dealer organization brought to Hano when his father joined the company.

In 1941, Mr. Hanna moved to Holyoke as dealer sales manager and has since that time continued to build and direct the activities of dealers in 42 states.

A graduate of Butler University, Indianapolis, in 1933, Mr. Hanna was for a time sales promotion manager for Fairbanks Morse, and later was advertising manager for a Cincinnati machine tool company and technical copy chief for the Cincinnati Milling Machine Company. During his high school and college years, he was a pressman and salesman for the Hanna Register Company.

Mr. Hanna's father, Luther R. Hanna, a Hano vice-president, will continue as manager of the dealer department.

## Twelve Southern Presses Honored In 1954 'Best Books' Judging

Twenty books from 12 southern presses were chosen by the 1954 Southern Books Competition jury as the most distinguished books produced in the South last year.

Anvil Press, Lexington, Ky., took top honors for the second consecutive year, this time with a production of Chaucer's *The Book of the Duchess*. The book was designed by Victor Hammer and printed on a hand press by Jacob Hammer.

The jury for the 1954 competition consisted of three Chicagoans: R. Hunter Middleton, director of type-face design for Ludlow Typograph Co.; Walter Howe, director of typography for R. R. Donnelley & Sons Co.; and Burton Cherry of Burton Cherry & Associates.

## Fifth District Society to Meet

The Fifth District Craftsmen's society has scheduled its 26th annual conference in connection with the annual convention of the International Association of Printing House Craftsmen next August. Fifth District members will hold their business sessions Aug. 6 in Cincinnati. They have planned a dinner in honor of the International officers that evening. The International convention will open Aug. 7.

## Plan Materials Handling Talks

A conference on materials handling techniques, conducted by the engineers who use the equipment, is being planned as part of the forthcoming National Materials Handling Exposition. The exposition will be held May 16 to 20 at Chicago's International Amphitheater. The Chicago section of the American Material Handling Society will act as host.

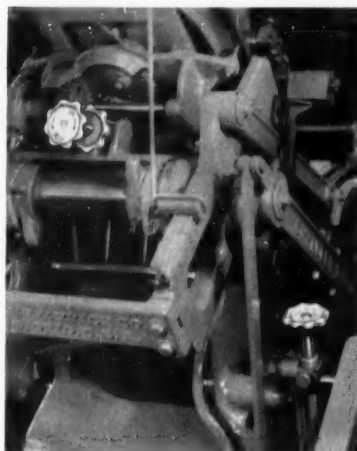
## Open Graphic Arts Division

Fairchild Camera & Instrument Corp. has formed a subsidiary to serve the graphic arts industry. Fairchild Graphic Equipment, Inc., will take over produc-

tion, research, and sales of graphic arts products. President of the new organization, with headquarters at 88-06 Van Wyck Expressway, Jamaica 1, N. Y., is John M. Case.

## Staude Buys Philadelphia Firm

E. G. Staude Mfg. Co., St. Paul manufacturer of folding paper box machinery, has announced the purchase of High Production Co., Philadelphia. High Production makes gluers and wrapping machines for the setup paper box industry. Staude announced that all of High Production's manufacturing and engineering operations, as well as key personnel and inventory, will be transferred to St. Paul.



## THE C & P NEW Craftsman

WITH SIDE DELIVERY

10 X 15 12 X 18

EQUIPPED WITH DUAL IMPRESSION CONTROLS

Impression control on the NEW CRAFTSMAN provides both accurate impression adjustments and positive means for keeping form and platen parallel. Two handwheels are used. The upper handwheel regulates the impression. The lower handwheel keeps platen and bed always exactly parallel. These dual controls, exclusive with C & P Craftsman Presses, reduce make-ready time from 25 to 40%. But savings in make-ready is only one of the profit-making advantages of the NEW CRAFTSMAN Automatic. Other profit-making features for printers include:

### NEW SIDE DELIVERY

14-INCH CAPACITY, both feed and delivery

PRINTS ONION SKIN TO 12-PLY BOARD

PRINTS 2-UP TO REGISTER

REGISTERS TO LEFT OR RIGHT

INCREASED SPEED—10 x 15 up to 4500  
12 x 18 up to 4000

EXTRA LARGE SHEET SIZE

SPEEDY MAKE-READY

TIME PROVED INK DISTRIBUTION

FOUR FORM ROLLERS—TWO VIBRATORS

HAND-FEEDING PRACTICABLE

THE NEW  
*Craftsman*

has over 100 detailed refinements in operation and construction features. Write us for descriptive literature.

THE  
**CHANDLER & PRICE**  
COMPANY

6000 CARNEGIE AVE. • CLEVELAND 3, OHIO

Builders of Printing Machinery for  
Nearly Three Quarters of a Century

Everything comes to *life* on



Modern coated papers for...



# Kimberly-Clark Lithofect Offset Enamel

For fine offset reproduction at a modest cost, be sure to try smooth, white Lithofect Offset Enamel. It's the modern paper that gives sharp, clear, lifelike impressions from new or old equipment—because it's *engineered* for today's new inks and lithographing techniques.

What's more, Lithofect's careful balance of dimensional

stability, strength and all-around uniformity assures you of maximum performance on the press—accurate multi-color register, too!

Ask your Kimberly-Clark distributor for samples of Lithofect or any of the other outstanding papers listed below. You'll find you do your best on Kimberly-Clark stock!



**Modern Letterpress:** Hifect Enamel, Crandon Enamel, Trufect Coated Book, Multifect Coated Book.

**Modern Lithography:** Prentice Offset Enamel, Lithofect Offset Enamel, Shorewood Coated Offset, Fontana Dull Coated Offset.

## Kimberly Clark

COATED PRINTING PAPERS



Kimberly-Clark Corporation • Neenah, Wisconsin

## You Need a House Organ

(Concluded from page 49)

ness came in as a result of your friendly gesture. In fact, you will find so much new business coming in from the results of your house magazine experiment that you will not be likely to give it up. That is the general rule. Most printers who keep at a house magazine for a year keep on keeping at it.

That sounds like confident talk. It is. It is derived from experience with house magazines over a long period of years. Statistics have been compiled to show that customers are lost for the following rea-

sons: 1 per cent die; 3 per cent move; 5 per cent change to a firm operated by friends; 9 per cent find a new source of supply at lower prices; 14 per cent change because of misunderstanding or grievances; and 68 per cent change from sheer indifference.

The first three, making up about 10 per cent, involve situations about which you can do little or nothing, but the other 90 per cent is the fruitful field which you can cultivate. You can change indifference to preference, you can avoid misunderstanding or grievances by the copy included in your house magazine; and you can gradually inculcate the notion that Ruskin put

so famously: "There is hardly anything in the world that some man cannot make a little worse and sell a little cheaper, and the people who consider price only are this man's lawful prey."

## Automatic Lubrication

(Concluded from page 51)

portant—the proper lubricant, as specified by the press manufacturer, must be used.

In addition, because many important points cannot be lubricated automatically, the necessary manual lubrication still must be done carefully. Some important press parts require oiling only once or twice a week, or even once a month, and an automatic system is unnecessary for these parts. Nevertheless, they still must receive attention from the pressman at the proper intervals. Although the automatic lubricating system is an important labor-saving device, it does not eliminate the pressman's responsibility for proper maintenance.

Manufacturers of printing presses are constantly working to improve their products. Because they realize that presses equipped with automatic lubrication will last longer, produce better work, and require less servicing, the manufacturers are equipping more and more machines with central lubricating equipment.

However, the use of automatic oiling devices is not limited to new equipment. Any machine, large or small, that requires frequent lubrication can be equipped with an automatic system to do the job. The lubricating equipment can be adapted to old or new machines, and its manufacturers will assist in recommending the best installation for a specific machine.

(THE INLAND PRINTER will furnish names and addresses of lubricating equipment manufacturers. These firms also are listed in the most recent annual Directory Issue, December, 1954.)



**SINGLE Impression Cylinder**  
... Around which color stations are mounted, accurately controls material stretch or expansion permitting 24 hr. continuous hairline register of one to four colors.

**The world's fastest**

**New CONSTANT REGISTER FLEXOGRAPHIC PRESS**

### Prints one to four colors in accurate register on all types of flexible, S-T-R-E-T-C-H-Y materials

World's most increasingly popular press for high speed, hairline register printing on all types of paper and packaging materials — especially where stretch is prevalent. Construction embodies single impression cylinder around which is mounted one to six colors. In operation, web locks around cylinder making it practically impossible to print out of register. Automatically controlled electric drives on unwind, in-feed and out-feed units maintain constant web tension. Rewinder features flying splice for roll changes without stoppage. Other features include splash-proof fountains, hydraulic throw-outs, continuous operating ink units and a sheet threading device. Over-head structure houses hot air drying oven, gas jet dryer and cooling rolls. Between color dryers also available. Standard press up to six colors built in any width from 20" to 50" with print repeats from 12" to 36". Choice of 36, 60 or 83" diameter impression cylinder. Larger presses on special order.

### Check these special features

- ✓ High speed printing up to 6 colors
- ✓ 36, 60 or 83-inch single tympan
- ✓ Constant, one setting color register
- ✓ Automatic tension web controls
- ✓ Low range surface drying
- ✓ Continuous operating splash-proof ink fountains
- ✓ Automatic color throw-outs
- ✓ Prints 20" to 50", repeats up to 36"
- ✓ Continuous smooth drive operation
- ✓ Heavy duty arc-type frame
- ✓ Over-head lead for easy accessibility, better drying and handling
- ✓ Flying splice rewinder for continuous operation

**HUDSON-SHARP**  
MACHINE CO. • GREEN BAY • WIS.  
Manufacturers of

Printers, Embossers, Folders, Interfolders, Waxers, Laminators, Wrapping Machines, Case Winders, Packaging Presses, Envelopes, and Mopkins, Letter Tissues and Paper Towel Units.

Write for new general line catalog.

New York office: 55 West 42nd Street



## Answers to It's a Quiz

Here are the answers to the quiz on page 52. What is your score?

1. Six million tons (a.).
2. True.
3. False.
4. Damaged bed and cylinder surfaces.
5. 23 per cent (b.).
6. Glue-glycerine composition rollers dissolve in water.
7. True.
8. Overlay or underlay is added.
9. All these terms mean "piling."
10. True, but it isn't easy!

# SIMONDS ADDS A MIRROR-FINISH

...to  
make the  
cutting  
edge last!

**SIMONDS**  
**RED STREAK**  
TRADE MARK REG. U. S. PAT. OFF.

## PAPER KNIVES

Only Simonds puts a micro-mirror finish on the all-important face side to give you a substantially *stronger* cutting edge. An edge that's keener, yet requires sharpening far less often.

Add to this, Simonds special face-side taper — *concave ground for added clearance* . . . and you know why Simonds Paper Knives give you freer, cleaner cutting, and more of it between sharpenings.

These two exclusive features of Simonds Paper Knives eliminate rubbing against stock, reduce knife wear — cut your cost of cutting.

Made of Simonds own S-301 Steel, you can bank on "Red Streak" Knives to give you long, trouble-free service. Many standard sizes are carried in stock by Simonds Distributors in all principal cities.

For Fast Service from Complete Stocks

Call your

**SIMONDS**  
Industrial Supply  
DISTRIBUTOR



**SIMONDS**  
SAW AND STEEL CO.

FITCHBURG, MASS.

Factory Branches in Boston, Chicago, San Francisco and Portland, Oregon. Canadian Factory in Montreal, Que.  
Simonds Divisions: Simonds Steel Mill, Lockport, N. Y. Simonds Abrasive Co., Phila., Pa., and Arvida, Que., Canada



## Some Legal Pointers

(Concluded from page 53)

that the principal may expressly give his agent authority to do certain things; or the authority may be implied from the grant of certain express authority; or the authority may be implied as a result of a "holding out" of the agent as having certain specified authority. If the agent negotiates a contract for his principal within the scope of his express, implied, or apparent authority, it is the principal's contract and the agent is not liable under it. However, if the agent exceeds his authority in the negotiation of a contract, the

principal is not bound. The agent is bound and is liable to the third party for damages. Your agents and salesmen should be aware of this fact and be careful that they do not exceed their authority. Likewise, your agents and salesmen are liable to third parties for any wrongful acts committed while acting within the scope of their authority. The fact that the principal is also liable does not exonerate the agent or salesman. For example, if A (salesman) for B (principal) is out on the road selling printing products and has an automobile accident, not only will B (principal) be liable to the third party, but A (salesman) will also be liable.

You should be very conscious of the fact that if your agent knowingly misrepresents either the existence or the scope of his authority with intent to defraud a third party (buyer or customer), the agent will be liable to the third party. An agent is also liable on a contract if he enters into a contract for a nonexistent principal. Likewise, an agent is liable for his frauds and misrepresentations of the product or service which he is selling. For these reasons, you and your salesmen or agents must be careful about statements made to your customers. Both should know how far they may go without becoming personally liable.

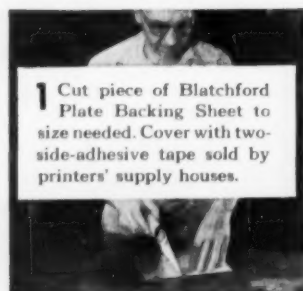
You should understand that, fundamentally, a sale or contract to sell is a contract and is governed by contract law. A sale does not arise unless the agreement meets all of the requirements of contract law. A sale or contract to sell is simply one type of a contract, just as agency contract is an example of a contract.

Did you know that some 34 states, as well as Alaska, Hawaii, and the District of Columbia, have adopted the "Uniform Sales Act"? The remaining states have separate statutes regulating the making of sales contracts. The law of sales deals with sales made by the owner (businessman) himself as well as sales made by an agent.

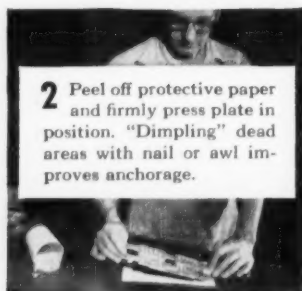
You know that in the negotiations of a printing sales contract certain representations are made by the seller to the buyer. However, if the representations are false and the seller knows that they are false, and if the seller makes them to induce the buyer to buy, the seller is guilty of fraud, and is liable for damages. On the other hand, if the representations are merely statements of the seller's opinion about the product or service he is trying to sell, or are vague and general in nature—as, for example, "a good buy," or "a bargain"—such representations are said to be "sales talk" or "puffing," and the seller is not bound. Finally, if the representations are about existing facts and the seller makes them as a promise, the representations are called "warranties" and the seller, if he makes them himself, or if they are made by his authorized agent, is bound. If a salesman or agent makes representations that are not true and he does so to induce the buyer to buy, under certain circumstances both the salesman and the principal might be liable.

For these reasons it is well for you to make a careful study of this matter at once. A delay or failure to understand the law on this subject might make you liable to a suit for damages by your customers.

You realize, of course, that it is impossible, in a few words, to do more than generalize on this subject. To protect yourself against the possibility of damages you should consult your own attorney. And you should devote the proper time and attention, for this may well save you much time, worry, and money later on.



**1** Cut piece of Blatchford Plate Backing Sheet to size needed. Cover with two-side-adhesive tape sold by printers' supply houses.



**2** Peel off protective paper and firmly press plate in position. "Dimpling" dead areas with nail or awl improves anchorage.

## Build up short-run Profits

**Use Blatchford Plate Backing Sheet to build up "originals" and run on "patent" base instead of wood . . . Do it in your own shop in minutes!**



**3** Built-up original plate is now ready to lock up on Blatchford "Honeycomb" Base or other "patent" mounting.

With this Blatchford time and labor saver, you can make real money on short runs at no sacrifice of quality. In fact, you improve it because you run the originals . . . with all-metal mounting and lock-up. No warpage. No shrinkage.

Blatchford Plate Backing Sheet is economical, too. First cost is low and a piece can be re-used often by removing the plates with solvent.

Furthermore, Blatchford Plate Backing Sheet is a true type metal that can be sold or returned as "type metal scrap" when no longer usable.

Get in touch with the Blatchford office nearest you for prices, sizes and other information. Ask for free "Backing Sheet Folder."

### How it adds up!

Original plate	.065"
Two-side adhesive	.005"
Blatchford Plate	.080"
Backing Sheet	.150"

## Blatchford PLATE BACKING SHEET

BLATCHFORD DIVISION • National Lead Company—Atlanta, Chicago, Cincinnati, Cleveland, Dallas, St. Louis; Eastern U. S. and New England: E. W. Blatchford Co., New York City; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City.





# ALWAYS SEEN *in the best places*



## White Sorex

*White Sorex is especially designed for printing jobs such as:*

- ★ Wall Charts      ★ Menus
- ★ Price Tags      ★ Schedule Cards
- ★ Membership Cards      ★ Signs
- ★ Catalog Covers      ★ Program Covers

Sorg's White Sorex "travels with the elite" because it has a brilliant, distinctive appearance that carries the impression of quality . . . and has the sturdiness to retain its just-off-the-press freshness even with frequent handling.

White Sorex is a clear, cylinder-made paper that lends itself to both offset and letterpress printing because of its exceptionally uniform thickness and finish. Ask your paper merchant for sample sheets of Sorg's White Sorex and be sure to try it on your next job that requires a paper of dazzling whiteness that can "stand up and take" rough usage.



### THE SORG PAPER COMPANY

*Manufacturers and Converters of Stock Line and Specialty Papers*  
MIDDLETOWN, OHIO

#### STOCK LINES

WHITE SOREX • CREAM SOREX • SORG'S PLATE FINISH • SORG'S LEATHER EMBOSSED  
EQUATOR INDEX BRISTOL • GRANITE MIMEOGRAPH • MIDDLETOWN POST CARD  
VALLEY CREAM POST CARD • No. 1 JUTE DOCUMENT

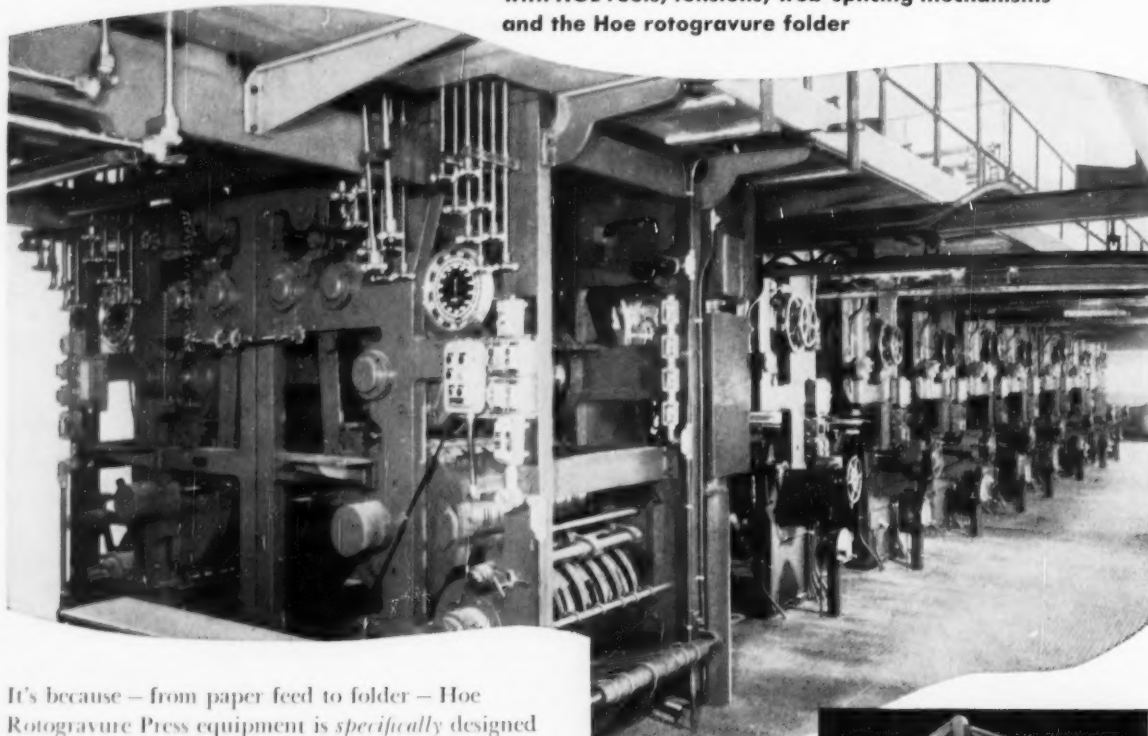
OFFICES IN NEW YORK • BOSTON • PHILADELPHIA • CHICAGO • ST. LOUIS • LOS ANGELES

WHY PUBLISHERS THE WORLD OVER CHOOSE...

*"the  
complete  
package"*

## HOE ROTOGRAVURE PRESS

with HOE reels, tensions, web-splicing mechanisms  
and the Hoe rotogravure folder



It's because — from paper feed to folder — Hoe Rotogravure Press equipment is *specifically* designed and built for gravure reproduction.

The HOE ROTOGRAVURE PRESS itself embodies the latest developments for maintaining uniformly fine quality printing where huge — or medium size — editions, either in monotone or multicolor, must be produced at high speeds.

An example of outstanding Hoe features is the automatic pressure control, which eliminates the need of making readjustments whenever the impression is released.

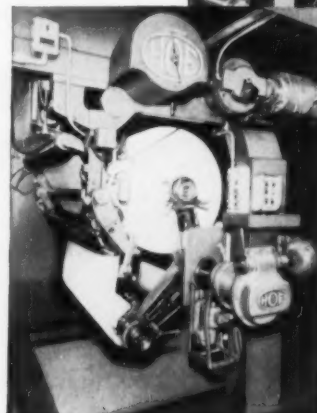
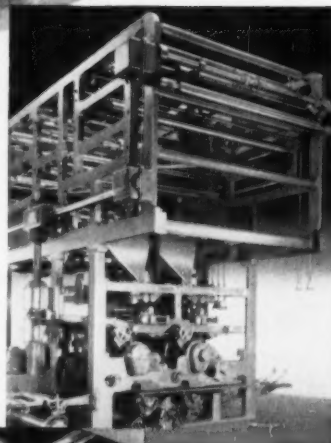
The Hoe reels, tensions and web-splicing mechanisms are so efficient that they are being purchased by publishers for installation on existing presses of other makes.

The folder (of jaw or former type), with all the basic advantages of the folders used on other Hoe presses, is designed expressly for the requirements of the Rotogravure Press.

It is for these reasons that leading gravure printers are installing *complete package* Hoe equipment to assure most efficient and economical production.

HOE Rotogravure Press  
with jaw-type folder.

Former-type folder for  
HOE Rotogravure Press.



HOE reel, tension  
and web-splicing  
mechanism.

**R. HOE & CO., INC.**

910 East 138th Street New York 54, N. Y.  
BRANCHES: BOSTON • CHICAGO • SAN FRANCISCO  
BIRMINGHAM • PORTLAND, ORE.

## DO YOU KNOW THAT...

H. ADDISON CAMPBELL is now director of advertising and public relations for American Colortype Co., New York. Before joining American Colortype, he was advertising manager for Lord Baltimore Press in Baltimore, Md.

HAROLD J. DEXTER, who has served J. C. Dillon Co., New York, as compositor, composing room foreman, and superintendent, has been named vice-president in charge of manufacturing in the company's Manhattan letterpress plant and Long Island City gravure division.

ROBERT V. BRECK, president of Eagle Photoengraving Co., is serving his third consecutive term as president of the Photoengravers Board of Trade of New York.

CHARLES C. GOODRICH, vice-president of the Indianapolis Engraving Co., died Jan. 29 at the age of 67. He joined Indianapolis Engraving in 1914, coming from the printing department of Eli Lilly & Co., and had been active in the business until a few weeks before his death.



Asher H. Aron



Fred S. Malcolm

ASHER H. ARON and FRED S. MALCOLM have been promoted to vice-presidencies of Davis, Delaney, Inc., New York printing firm. Mr. Aron has been active in New York printing circles since 1934, and Mr. Malcolm has headed the Davis-Delaney Philadelphia office for the past eight years.

RICHARD J. O'BRIEN is the new general production manager for the eastern division of Moore Business Forms, Inc., Niagara Falls, N. Y.

FULVIO T. ZINGARO, former staff member of the New York Employing Printers' Association, is now plant manager of Security Banknote Company's Hamilton division in New York City.

ORMOND DEIGNAN, who in 1947 left Rudolph Orthwine Corp., New York printer, to become vice-president and art director of Jos. F. Callo, Inc., advertising agency, has rejoined Orthwine as art director and sales executive.

H. THOMAS DRIVER, formerly offset department supervisor, is now general manager of Batt, Bates & Co., Washington, D. C.

ROBERT BROWN is now sales promotion manager for Art Gravure Corp. of

New York City. He formerly was with Art Gravure Corp. of Ohio.

A. B. AMBROSE has been appointed manager of the Chicago direct mail division of R. L. Polk & Co. Mr. Ambrose had been head of the Chicago branch for more than 30 years.

PHILIP SMIT, vice-president of Lutz & Sheinkman, has been reelected president of Metropolitan Lithographers Association, New York.

D. W. BRABECK has been named general sales manager of Brown & Bigelow, St. Paul, Minn. He joined the company in 1929.

JERRY SHEER, formerly with Techni-Crafts Printing Corp., is now vice-president in charge of letterpress and offset

printing sales for Copley Press, New York.

DR. L. V. BURTON has retired as executive director of Packaging Institute, Inc., New York City, but will continue as a consultant in charge of editorial activities. CHARLES A. FELD, associate director, has taken over Dr. Burton's administrative duties.

CHESTER R. MAXEY is now a vice-president of R. L. Polk & Co., Detroit. He will be in charge of manufacturing and production for the company's direct mail division.

HAROLD NORDER has been appointed sales manager of Wetzel Bros., Milwaukee printing and lithographing firm. He will coordinate activities in the com-

## The sign of uniformity



Printing inks of every type, for every surface, for every purpose are the products of S&V. But, diversified as they are, they have one characteristic in common . . . and that is "uniformity." The unchanging high quality of each S&V ink assures you of colors that never vary, of consistent body, tack and performance. It is your guarantee of predictably finer results on every printing job. The next time you need inks for any purpose, rely on S&V — the sign of uniformity.

OVER  
35 BRANCHES  
PROVIDE SERVICE  
FROM COAST  
TO COAST

## Sinclair and Valentine Co.

Main Office & Factory: 611 West 129th Street, N. Y. 37, N. Y.

# FLECOPAKE

BUILT TO PRINT BY LETTERPRESS,  
OFFSET OR MULTILITH  
IDEAL FOR CATALOGUES, FORMS,  
BROADSIDES AND LETTERHEADS  
STRONG - OPAQUE - BRILLIANT -  
ONE FINISH FOR MANY JOBS

STOCKED IN WRITING AND BOOK  
PAPER SIZES—16# AND 20# BASIS  
WHITE ONLY

MANUFACTURED BY

## FLETCHER



PAPER COMPANY  
ALPENA, MICHIGAN

pany's regional sales offices in Chicago, New York, Detroit, and San Francisco.

F. N. RAFFATH is the new president of the Akron (O.) Typesetting Co., and FREDERICK B. UNDERMAN has been named president of Danner Press, Inc., in Akron. FRED W. DANNER, who formerly headed the firms, is now board chairman of both companies.

IRA H. KAPLAN has been elected vice-president and secretary of Graphic Arts Press, Washington, D. C. He will continue in his position as the company's general manager.

AXEL LUNDBYE, formerly associated with Kable Printing Co., Mount Morris, Ill., is now teaching offset printing and platemaking in the Oklahoma A & M College School of Technical Training at Okmulgee.

JOHN TALTON, formerly estimating supervisor for Cullom & Ghermer Co., business forms printers in Nashville, Tenn., has been elected secretary of the company.



John Talton



Wm. A. Harloe

## Order Now FROM THE NATION'S SUPPLY HOUSE

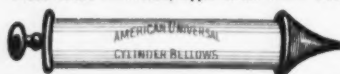
PLASTIC PILE SEPARATOR \$ 1.50



Assures proper pickup and even jogging.  
Easily cleaned prevents oil, ink spots.  
Finger holes permit easy removal.

Automatic Cyl. Trip . . . V35—17.50; V50—25.00  
Pile Guides set 18.50; No Slur Bar . . . 20.00  
Register Table 23.50; Gripper Seals . . . 7.50  
Pile Side Blasts, pair . . . 9.00  
Square Head Gripper Pins, ea. . . 2.25  
Backstop—Insures perfect register . . . 6.50  
Vertical Belts \$10; Lino Belting . . . 40c ft.  
Gates Vertical Hose, 10' . . . 2.50  
Saber Tooth Press Perforation Backing.  
1/16, 3/8, 1/4" 15 ft. roll . . . 3.85  
Perf-a-base for press perf., 50 ft. . . 5.00  
Steel Die Cutting Jackets.  
Master Paper Punch with 3 R.H. Heads  
Punches up to 3/16" thick . . . 22.50  
Lasso Desk Round Corner Cutters . . . 21.00  
Adjust. Pad Counter, Reg. 2.25; Large . . . 2.75  
Quick as a Wink Divider 5 equal parts . . . 1.00  
Miller Tail Slur Steel Points . . . 3.00  
Tweezers . . . .75c; with Bodkin . . . 1.25  
Slug High Sinkers, box . . . 4.55  
Quad Guides, set 3 . . . 3.00  
Sure-Grip Gauge Pins, doz. . . 2.00  
Universal Gripper Fingers, set of 12 . . . 3.00  
Automatic Embosser Gold Stamper . . . 79.50  
Hand Presses, 4 1/2 x 6 1/2, 6 1/2 x 10  
Printers' Aprons—Heavy Blue, each . . . 1.25  
Static Tinsel Wire Cent. 12 yds. . . . 2.00

Non-Slip Beek Quoins, doz. . . . 3.95  
Challenge Quoins No. 1, doz. . . . 3.00  
Tee Key 1.50; Pressman . . . . 2.50  
Hi-Speed Quoins 3-4 1/2-6-7 1/2-9-10 1/2-12"  
Warnock Lock Bronze Quoins . . . 10.00  
LINE GAUGES Priced To Fit Any Pocketbook  
Rouse Stainless 12" 6-12 pt. ag. cent. line 1.50  
Lufkin Steel 6 & 12 Pt. 12" . . . 2.40  
Lufkin Stainless 12", 6-8-10-12 pt. . . . 3.60  
Lufkin Stainless 12", 6-8-10-12 pt. and ag. 3.60  
Lufkin Mazurall 72" Tape Rule pts. & in. . . 2.60  
Stainless Steel 6-8-10-12 pt. 12" . . . 2.00  
Stainless Steel 6-12 pt. & ag. 18" . . . 3.50  
12" Copyfitting Slide Rule . . . 2.00  
Character Counter—7 gauges 1 tool . . . 1.00  
Pocket Microscope 25X Power . . . 3.50  
Engravers Tools, set of six . . . 5.50  
Flat or Round Gravers . . . . .75  
Angle Tint & Elliptical Tools . . . 1.25  
Roulettes . . . 3.00 Cross Liners . . . 4.00  
Plate Lifters . . . 1.25; Nail Pliers . . . 2.75  
Magnetic Plate Mounters . . . 2.50  
Screen Determiner . . . 1.50  
1/2x1/2-5x Linnen Tester . . . 4.00; 1x3-5x . . . 5.00  
Lufkin Paper Micrometer No. 3630 . . . 21.00  
Bausch & Lomb Linnen Tester 5x . . . 10.00  
B&L Rect. Magnifier with Lite . . . 8.50  
PCT Magnifier 9x . . . 8.50; 12x . . . 10.00  
Tympan Stabbers . . . 1.50  
Ink Knives 6" . . . 2.00; 8" . . . 2.50; 10" . . . 3.00  
Plate Brush . . . 1.25; Type Brush . . . 1.00



17" Cylinder Bellow 6.00



Xacto Pocket slide make ready  
knife, 2 ext. blades . . . .85  
Gillette Style make ready knife 1.50  
Extra blades, pkg. . . . .75

WE BUY — SELL — LIQUIDATE — COMPLETE PRINTING PLANTS OR SURPLUS EQUIPMENT  
Ready to serve the Craftsmen every need—Representing leading mfrs. of machinery & equipment

## GRAPHIC ARTS EQUIPMENT CO.

125 W. Harrison • HArrison 7-3927 • Chicago 5, Ill.

WILLIAM A. HARLOE has been appointed a vice-president of R. Hoe & Co., New York press manufacturer.

ORVILLE DUTRO & SON, Los Angeles, has expanded its New York offices to make room for working demonstrations of its line of rotary web presses.

E. D. SEIFERT has joined the Chicago sales staff of Hastings & Co., Philadelphia gold leaf maker.

FLORAN L. MEACHAM has been elected president and general manager of the Simonds Worden White Co., paper knife manufacturer in Dayton, O. H. R. SIMONDS is now chairman of the board, and DR. FRANK R. HENRY has been appointed vice-chairman.

DR. ROBERT N. FLESCH has been appointed supervisor of new product development in the Printing Products Div. of Minnesota Mining & Mfg. Co.

HARVEY E. BRUNDAGE has been elected chairman of the board of Cline Electric Mfg. Co., Chicago, and WARREN P. SCOTT has been named to succeed Mr. Brundage as president.

ANDREW H. PAULSON is the new manager of technical sales for Chemco Photoproducts Corp., Glen Cove, N. Y.

ROBERT R. TRUNDLE is now Tennessee sales representative for the Ideal Roller & Mfg. Co.

E. A. DAMON, who had been with American Type Founders since 1941, is now sales director for Western Newspaper Union's Printing Machinery Div.

RUDOLPH TAUBER, head of Tauber's Bookbinding, Inc., and Tauber Plastics, Inc., New York City, is touring the east-



# GREAT FOR SWIMMING



## but really RUGGED on ROLLERS

... unless they're AMERICAN'S. Then you're safe. Hundreds of leading printing establishments will tell you these rollers certainly have what it takes to take the guesswork out of summer presswork. They're built to stand up ... to perform reliably ... to give complete satisfaction. That's their reputation ... and they've earned it through the years. See for yourself. For less severe conditions order AMERICAN Regular Composition or AMERICAN Special Composition; or, for tougher conditions, get AMERICAN Hi-Speed Rollers. Take a tip from users who know ... you'll print better this summer with AMERICAN Rollers. Order yours now.



**ORDER  
SUMMER  
ROLLERS  
NOW!**

ALL-SYNTHETIC  
RUBBER ROLLERS  
COMPOSITION ROLLERS  
LITHOGRAPH ROLLERS  
MAKE READY PASTE  
PADDING GLUE  
LONG LIFE ROLLER  
DRESSING

**AMERICAN ROLLER CO., 1342 N. Halsted, Chicago 22 • 225 N. New Jersey, Indianapolis 4**

ern and southern states to study bindery operations in the larger bookbinding and printing plants.

F. M. TRUESDALE is manager of the newly established quality control department of Nekoosa-Edwards Paper Co., Port Edwards, Wis. He formerly was the company's director of technical service.

RALPH W. KUMLER has been elected secretary-director of the Waste Paper Utilization Council, New York.

HERBERT GRANT is the new E. P. Lawson Co. sales representative in Chicago. He operated his own trade bindery in Chicago for more than four years.

FREDERIC E. CRIST has been elected secretary of Sun Chemical Corp. He continues as the company's director of in-

dustrial relations, assistant to the president, and as a member of the management committee.

LEWELLYN D. NICHOLSEN has been named president of the Michigan Paper Co., Plainwell. He will take over direction of the company, a subsidiary of W. C. Hamilton & Sons, on July 1.

RALPH W. STEVENS has succeeded the late Harry A. Miller as president and treasurer of Paper & Allied Trade Mercantile Agency, which supplies credit reports for the New York City printing, paper, and allied trades.

CHARLES E. COX, who joined the company 36 years ago as office boy, is now treasurer of the Canfield Paper Co., New York.

JAMES D. McNAMARA, one-time Chicago service manager for American Type Foundry, is now on the sales staff of Charles Hellmuth Printing Ink Corp., New York.

FRED H. PINKERTON, vice-president of Reinhold-Gould, Inc., has been elected president of the Executives Association of Greater New York.

ANDREW H. PAULSON, who has had long experience in the photoengraving field, is now manager of technical sales for Chemco Photoproducts Corp., Glen Cove, N. Y.

OSWALD SCHRAUBSTADTER, who died Jan. 19 in New York at the age of 86, was co-owner of Inland Type Foundry, St. Louis, before he began a 20-year span of service with American Type Foundry. He retired from ATF in 1932.

ROBERT W. LARSON has joined the sales staff of the American Writing Paper Corp. to handle the company's sales and promotion in the Midwest and on the West Coast.



Robert W. Larson



Jack K. Barry

JACK K. BARRY, associated with Fraser Paper, Ltd., for 16 years, now is in charge of the company's sales promotion department. O. J. MESSECAR has succeeded Mr. Barry as southeastern states sales representative, and JOHN J. O'NEIL, formerly of the New York office, has joined the Chicago division in a sales capacity.

HAROLD G. IRWIN, SR., president of Irwin Mfg. Co., Garland, Pa., died Jan. 15 in Manatee, Fla., at the age of 75. C. W. COOK, acting manager prior to Mr. Irwin's death, has succeeded him as head of the company.

ELMER G. STACY is now sales manager for the Rotogravure Div. of E. G. Stauder Mfg. Co., St. Paul.

JOHN M. KUHN, formerly sales manager, has moved up to vice-president in charge of sales for General Binding Corp., Chicago.

GEORGE W. ALT, JR., has been named operating sales manager for Baltimore Salesbrook Co. He formerly was in charge of the firm's New York office.

ROGER SMITH, 20-year veteran of the paper converting industry, has been named to the sales staff of Econo Products, Inc., to cover Texas, Louisiana, and the southeastern states.

E. NEAL EATON is now a sales representative for Fairchild Graphic Equipment, Inc. He will cover parts of Kansas, Nebraska, Iowa, and Missouri, as well as Arkansas.

RICHARD H. HINMAN is the new assistant sales manager in the Fine Paper and Bleached Board Div. of International Paper Co.

**Top Quality  
Printing  
Through  
"WEATHER  
CONTROLLED"  
Forms**





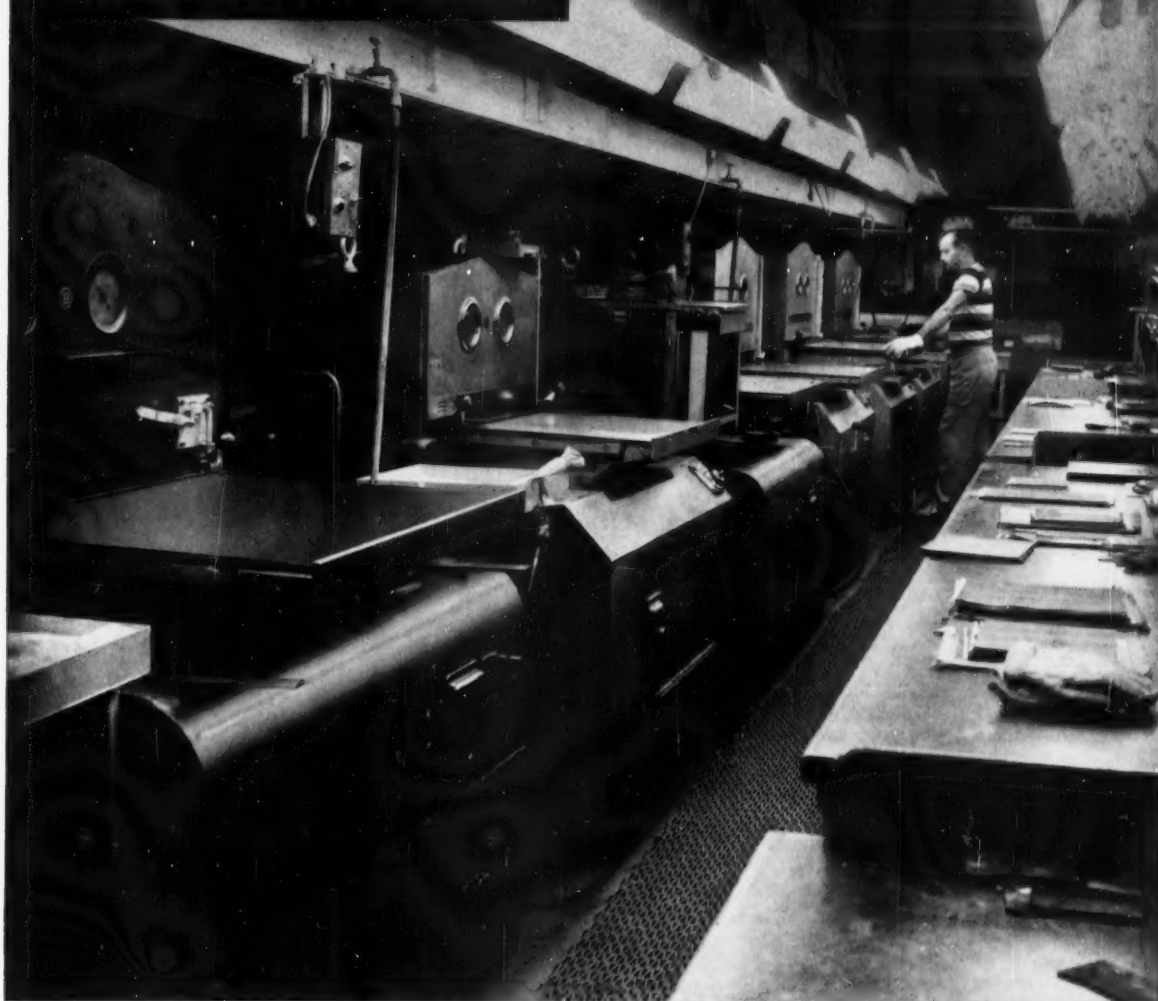
Every little change in the weather will affect wood base or combination forms. Exposure to dampness—or dry air—plays havoc with wood base.

Control your production, protect your reputation for quality printing by mounting all plates on PMC Sterling Toggle Base. Your printing will be consistently "top grade" when plates are on rigid metal.

Forms on Sterling Toggle Base are unaffected by weather changes...there is no shift, sag or spring. Impression is maintained at the printing line throughout the run.

**The Printing Machinery Company**  
436 Commercial Square • Cincinnati 2, Ohio

## PICTURE OF COMPLETE SATISFACTION



**"Every molding press in our plant is an ACRAPLATE"**  
*says THE STANDARD REGISTER COMPANY*

The Standard Register Company of Dayton, Ohio purchased its first Acraplate in 1940. It has purchased seven more since then. Why? *Because Acraplates give complete satisfaction for rubber or plastic plate molding. Good reason to select Acraplate for your plant.*



● Write for Bulletin 350 illustrating and describing ACRAPLATE molding presses.



## LAKE ERIE ENGINEERING CORP.

*General Offices and Plant*

504 Woodward Avenue, Buffalo 17, New York

District Offices in NEW YORK • CHICAGO • DETROIT • PITTSBURGH

*Representatives in Other U. S. Cities and Foreign Countries*

● Leading manufacturer of hydraulic presses for all industry... 3,500 designs from 5 to 22,000 tons capacity—rubber and plastic plate molding... newspaper mat molding... plastics molding... rubber vulcanizing... laminating... metal working... forging... metal extrusion... wall-

LAKE ERIE ® board and plywood... die casting and special purpose. ACRAPLATE ®

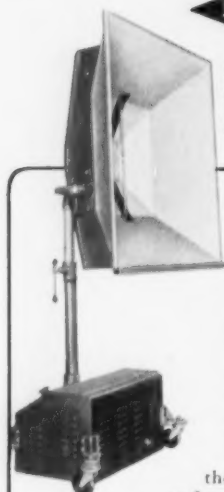


# whatever your need...

there's a

**nuArc**

**ARC LAMP  
TO DO THE  
JOB BETTER**



Only nuArc offers so complete a range of fine, modern and efficient Carbon Arc Lamps. Whether you need arc lamps for large camera and printing frame work or smaller equipment, there is a nuArc lamp tailor-made for the purpose. There are 3 nuArc arc lamps from which to choose... every-one built to give superior performance.

**N-110-7000° KELVIN TEMPERATURE, 15 amp. draw**

**N- 50-7000° KELVIN TEMPERATURE, 7 amp. draw**

**N- 75-7000° KELVIN TEMPERATURE, 12 amp. draw**

**The Portable N-20  
PRINTING FRAME  
COMBINATION**

A complete arc lamp and vacuum printing frame combination in portable form. Handles plates up to 17 x 22". Equipped with arc lamp, vacuum frame, motor pump, pressure gauge and timer.

**No. 1722-20 Portable Frame Combination**

**NEW!**

**nuArc DARKROOM LIGHT**



Brand new! Better than any other type of dark room light available. Choice of 4 models. Large frame makes inspection of film negatives and positives easy.

Red fluorescent lights provide uniform light distribution for accurate viewing.

- No. DL-30 Darkroom Light (25" x 30" x 12" deep).**
- No. DL-30E Darkroom Light (25" x 30" x 12" deep).**
- No. DL-19 Darkroom Light (22" x 19" x 8" deep).**
- No. DL-19F Darkroom Light (22" x 19" x 8" deep).**

**nuArc**

**WRITE TODAY  
for free information**

**nuArc Company, Inc.**  
824 S. Western Ave.  
Chicago 12, Ill.

Dept. No. 1P-200

Please send Bulletin No. 210/400

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_ State \_\_\_\_\_

## NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

### Printing Equipment Directory

Harris-Seybold Co. has announced publication of its "Directory of Equipment for the Graphic Arts Industry," an eight-page booklet. Features include full-color photographs showing many kinds of printed material and photomicrographs of offset, letterpress, and gravure color printing magnified 100 times.

In addition, the Harris offset presses, Seybold paper cutters, and Cottrell gravure and letterpress machines are listed and illustrated. Numerous other supplies and equipment available from Harris-Seybold and its subsidiaries also are included. Copies of the booklet may be obtained from the company at 4510 E. 71st St., Cleveland 5, or from any of its sales and service offices.

### Adjustable Steel Shelving

A solution to stock storage problems may be found in a folder published by Standard Pressed Steel Co., Box 740, Jenkintown, Pa. Photographs, cartoons, and text tell about a few of the more than 1,000 possible combinations possible with Hallowell adjustable steel shelving. The shelving material, accurately formed and pierced, can be assembled easily for a variety of storage purposes in stockroom and shop.

### Screen Ink Chart

A color selection chart for Zephyr screen process inks has been released by Sinclair & Valentine Co. The pocket-size card presents 24 different shades screened with Zephyr Redi-Mix inks. These colors are also available in Zephyr Concentrated and Twenti-Four poster inks. Copies of the selector chart are available from local Sinclair & Valentine branch offices.



Screen process ink sampler shows 24 color tabs

## Stickin' Around with KLEEN-STIK

### "S.T.I.K.S."

Here's a society every sales-minded printer, lithographer, or screen process printer will want to join—the "Society for Terrific Ideas with Kleen-Stik". All your customer needs is a clever sales idea... you and KLEEN-STIK do the rest! This miracle self-stickin' adhesive puts selling magic into window streamers, shelf strips, die-cut signs, and all other popular forms of P.O.P.—like these!



### "KOOL" Kombination!

To help announce their new King-Size KOOL cigarettes, BROWN & WILLIAMSON of Louisville, Ky., show Willie the Penguin with his "outsized" relative, B&W's WM. CUTCHINS had these pieces produced on KLEEN-STIK to give them king-size attention value. They go up quick and easy... stick tight and sell! "Kool" printing job by STROWBRIDGE LITHO, Cincinnati.



### Seen' Stars?

Probably a result of the wide-spread use of this colorful die-cut sign by MOGEN DAVID WINE CORP., Chicago. The big 6-pointed star not only identifies the vintner's trademark, but also carries a mouth-watering recipe for a refreshin' "Longfellow" drink. Moistureless KLEEN-STIK backing makes it easy for salesmen and dealers to peel-n-press them into place. Ad Mgr. B. WIERNIK directed the creation of this "star salesman", while HERB SCHNEIDERMAN arranged the slick production by I. S. BERLIN PRESS.

Recommend KLEEN-STIK to help your customers introduce a new product... build brand identity... or put across any sales campaign. KLEEN-STIK gets their messages up to stay, and sell. You can get this wonder-working adhesive on a w-l-d-e variety of pre-processed printable paper stocks through your regular paper source. Get complete info, including the big "Idea Kit", by writing on your letterhead today!

### KLEEN-STIK PRODUCTS, INC.

225 North Michigan Avenue • Chicago 1, Ill.  
Pioneers in Pressure Sensitives to the Trade



*it's a Fraser Paper...*

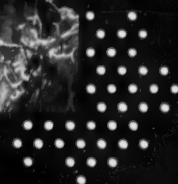


Today more than ever, the caliber of packaging can convey the merit of a product. The strong, flexible laminated wrapper of Snowland Bond, distinctive in design, frankly says: "Here's a product the maker feels worthy of packaging well." Fraser makes what we believe to be the best bond of its class on the market, and packages it for mill-perfect condition on arrival in your pressroom. Sold by leading merchants.

# SNOWLAND BOND



BUILD YOUR BUSINESS on Snowland Bond... with a family tree from 5,500 square miles of Fraser forests, scientifically controlled to provide endless raw material for fine paper, today and tomorrow.



FRASER PAPER, Limited

SALES OFFICES NEW YORK, Cleveland, Chicago

MILL Madawaska, Maine



# Don't Delay delivery on small jobs!

**You show a profit** on regular long runs. And often run in the red on small jobs—if your costs are standard!

When the small order is printed, it goes to an outside bindery, or lies around until somebody can be spared to fold it by hand. Yet the small job may be a big item to the customer!

In hundreds of shops today, the small Pitney-Bowes FH Folding Machine is speeding up deliveries, cutting costs and prices.

The FH can be set for a job in seconds. It folds a small run in less



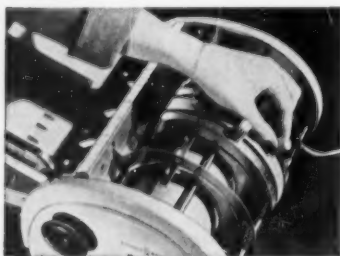
*This folder costs less than a typewriter!*

time than you can set most folders. And it costs less than a typewriter!

Electrically driven, with semi-automatic feed, the FH is fast—can double-fold 8½ by 11 inch sheets up to 5,000 per hour. (Automatic feed optional at slight extra cost.) Light and portable, anyone can easily use it, doesn't need a skilled operator.

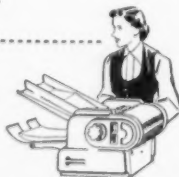
The FH handles a wide variety of sheet sizes from 8½ by 11 to 3 by 3 inches, in standard weights and finishes. Makes eight different folds. Even folds sheets stapled together.

The FH quickly pays its way. Ask the nearest Pitney-Bowes office for a demonstration. Or send coupon for illustrated booklet!



*Set the FH by moving indicator knobs to fold widths wanted—and you're ready to fold!*

*The larger FM, fully automatic, folds up to 19,000 sheets per hour.*



**PITNEY-BOWES**  
**Folding  
Machines**

*Originators of the postage meter...  
Offices in 94 cities*

PITNEY-BOWES, INC.  
4227 Pacific St., Stamford, Conn.  
Send free booklet on Folding Machine to:

Name \_\_\_\_\_

Address \_\_\_\_\_



## Linopress Operation and Use

The operation and suggested uses for the Linopress are described in an eight-page booklet issued by the Deskfinder Co., Costa Mesa, Calif. The machine (see *THE INLAND PRINTER*, July, 1954, page 48) is used for personalizing advertising literature. It is a hand-fed letterpress unit that slips a succession of Linotype slugs into printing position one at a time, printing a different slug at each impression. The machine operates from machine-cast slugs any length from 12 to 30 picas and type sizes from 12 to 36 points. Complete operating characteristics, specifications, and prices of the machine are included in the booklet.

## Offset Press Features

Miller Printing Machinery Co. has issued a colorful brochure describing its E.B.CO 22x34 offset press. Free copies are available from the company at 1115 Reedsdale St., Pittsburgh 33. The booklet, produced on the press, shows examples of offset line and halftone work on a variety of stock weights and finishes. Complete descriptions of the press and its operation are also included.

## Anti-Offset Spray Bulletin

Eight models of OMC anti-offset spray units are described and illustrated in a new four-page folder. Advantages and operating features of the units, which use dry powder, are outlined, and four designs—including a portable, compressor-mounted model—are pictured. Copies of the folder are available from Ortmann-McCain Co., 1330 W. Washington Blvd., Chicago 7.

## Presensitized Offset Plates

Advantages of presensitized offset plates are the subject of a six-page brochure by Minnesota Mining & Mfg. Co., 900 Fauquier St., St. Paul 6, Minn. Called "Five Big Facts About 3M Brand Photo Offset Plates," the booklet describes the long mileage, smooth performance, economy, quality, and strength of the company's plates. Also described are methods to increase plate life and economy of operation.

## Air Conditioning Filter

Printers with pressroom dust problems will be interested in a new folder prepared by Cambridge Filter Corp., 738 Erie Blvd. E., Syracuse, N. Y. The folder describes the Cambridge Aerosolve filter, a unit designed for high-efficiency filtering in industrial air conditioning systems.

## Stock Handling Reprint

The Gifford-Wood Co., Hudson, N. Y., is offering reprints of an article describing a powerless roll drop for handling newsprint stock. The vertical drop was installed in the plant of the *New York World Telegram & Sun* to provide faster, easier handling of newsprint rolls and to reduce stock damage. The reprint tells how the drop works and includes four photographs showing stages of its operation.

**You Can't Beat These Numbers**

**LOOK**




**NONPAREIL**  
**\$24.00\***

One-piece solid steel frames



**LOCK-WHEEL**  
**\$29.00\***

COMPARE	Design Quality	Features Price
---------	----------------	----------------

**NONPAREIL MODEL**—for large dia. cylinder, automatic and platen presses—Roman or Gothic figures—forward or backward motion—"No," slide plunger only 7 pts. high.

**LOCK-WHEEL MODEL**—for small dia. cylinder high-speed presses—same features as nonpareil plus patent lock bar which prevents "throwover."

\*6 wheel models \$2.00 extra. Removable slide plunger \$1.00 extra. 7- and 8-wheel models available. All prices F.O.B. Brooklyn, N. Y.

Dollar for Dollar WETTER Gives You More

**WETTER NUMBERING MACHINE CO.**  
ATLANTIC AVENUE & LOGAN STREET · BROOKLYN 8, N. Y.  
ONLY UNION MADE NUMBERING MACHINE IN U. S. A.

**efficiency plus low cost!**



Model F-15  
**\$59.50**

with the NEW  
**Papertron**  
AUTOMATIC  
PAPER JOGGER

why pay more?

Think of it! A full size paper jogger, Model F-15, 12 x 15 with automatic action, static eliminator and a one year guarantee for only \$59.50. Or, you can get the Model F-20 (Deck Size 15 x 20) for only \$79.50. Automatically turns on when paper touches deck—shuts off when paper is removed. Built to last for years, the Papertron will quickly pay for itself in time saved in your press room and bindery. Easily handles 11 x 17 and larger sheets and over 30 lbs. of paper. Patented static eliminator prevents doubles. Jogging intensity is easily controlled. Save time . . . and it will add up to greater profits. Order your Papertron today!

To order, or for more information, consult your dealer or mail coupon below.



mail coupon today!

**AUTOMATION DEVELOPMENT CORP.**  
P. O. Box 461, Sand Springs, Okla.

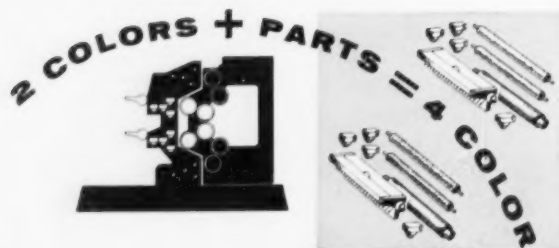
Sirs: Please send me the following. I understand each Papertron has a 1 year guarantee.

QUANTITY	DESCRIPTION	PRICE
—	Papertron F-15, size 12" x 15" @	\$59.50
—	Papertron F-20, size 15" x 20" @	\$79.50

Please send me further information—

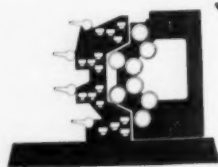
Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Ship COD \_\_\_\_\_ Open Account \_\_\_\_\_

DEALERS: We have a few protected territories open. Write today.



## EXPANSIVENESS

of Hess & Barker's Multi-Color Web Fed Letterpress is unique as it is the only press that provides a wide range of dimensions both in width and length. The press frame is machined ready to accommodate up to four colors. You can start with a two color press and with a small parts cost add up to four colors as your requirements increase. You will discover for yourself maintenance and production costs are surprisingly low. If this were not so, the managerial business judgment of 75% of our customers would be questioned as they now own and operate two or more Hess & Barker presses. Speeds 750 feet per minute or 10,000 sheets an hour. Write today for additional information.



MULTICOLOR  
WEB-FED  
LETTERPRESS

Manufactured by

**HESS & BARKER**

Printing Press and Equipment Manufacturers

212-22 SOUTH DARIEN ST., PHILA. 7, PA.

Telephone WA Invt 3-0248

## JUSTRITE envelopes the TRIUNE\* line



\*TRI' UN—Three-in-one, constituting a trinity in unity.

If inferior quality has you in hot water... if you are stewing about slow service... and are generally in the soup because you cannot locate the envelope you need—contact Justrite!

The Justrite people will jump right in and get everyone out of the pot! Justrite, the THREE-IN-ONE envelope line offers you quality, variety... and fast service in one big package. Their two plants assure fast service on over 85 standard varieties. And quality is a Justrite tradition... built on thirty years of serving dealers everywhere.

Unusual envelopes a specialty!

Reply-O Envelopes

Order Blank Envelopes

SOLD THRU  
DEALERS  
ONLY!

WRITE FOR PRICE LIST L-3

NORTHERN STATES ENVELOPE CO.

300 E. 4th STREET, ST. PAUL, MINNESOTA

JUSTRITE ENVELOPE MFG. CO.

123 STEWART AVENUE, S.W., ATLANTA, GEORGIA

Tu-Way Envelopes

## ROGERS puts the "SOLVE" in Solvents

### ROGERSOLvents Solve Wash-up Problems

There is a ROGERSOL product for every one of your solvent requirements—type, rollers, blankets, plates, press—and each is guaranteed for high quality and dependable performance. What do YOU need now?

#### ROGERSOL UB-105

New type wash removes dry ink. Leaves no greasy film! Also cleans plastic, metal or rubber plates—without damage. 105° flash point. Safe, Non-toxic. Lowest priced high flash cleaner on the market.

#### ROGERSOL N.F.

Popular dry ink remover for type and rollers—works instantly and safely without harm to plates or rollers. Absolutely non-inflammable—contains no carbon tetrachloride. Carries Underwriter's seal of approval.

#### ROGERSOL REGULAR

Powerful low-flash dry ink remover and roller wash that gives finest results for lowest expenditure! Safe to hands, rollers, etc.

#### ROGERSOL N.F. No. 9

The dry ink remover with exceptionally high flash and toxicity control. Removes any dried ink instantly and safely. Harmless to hands and rollers.

**FREE SAMPLES:** Test these products for yourself. Send for generous FREE samples today!

DEALERS: Write for interesting proposition

**HARRY H. ROGERS COMPANY**

5331 S. CICERO AVE.

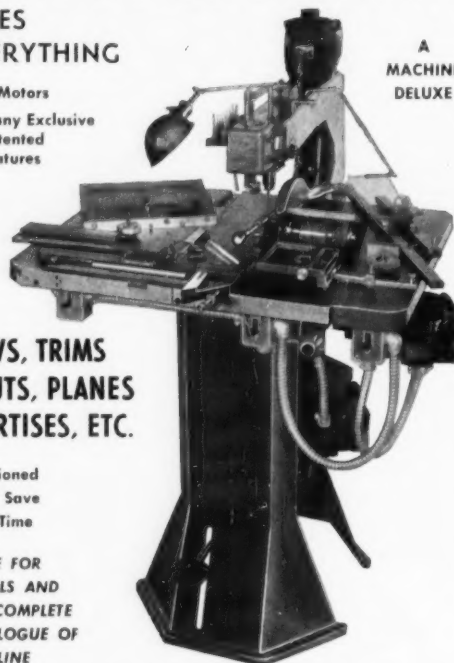
CHICAGO 32, ILL.

Phone: REliance 5-5100

## RICHARDS' ELECTROMATIC DOES EVERYTHING

A  
MACHINE  
DELUXE

- 3 Motors
- Many Exclusive Patented Features



SAWS, TRIMS  
ROUTS, PLANES  
MORTISES, ETC.

Precisioned  
Plates Save  
Press Time

WRITE FOR  
DETAILS AND  
FOR COMPLETE  
CATALOGUE OF  
OUR LINE

**J. A. RICHARDS Co.**

KALAMAZOO, MICH.  
13 F



# PRINTERS! make ready now for the greatest event of 1955

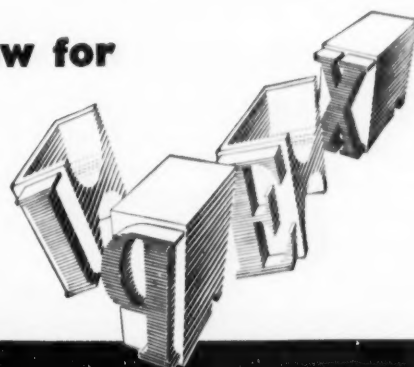
Whatever aspect of printing concerns you most, you will find at IPEX a wealth of new developments and an impressive array of plant, machinery and materials which embody the very latest achievements in printing progress—all readily accessible and under one roof! It has even more than this to offer you—it provides an international forum for the discovery of new ideas, for the discussion with manufacturers and suppliers throughout the world of new methods to achieve better and more economical printing.

Now is the time to make your preparations to attend this important event. Write to the organisers and state the dates during which you will be in London, so that details of accommodation and other information can be provided.



Promoted by:  
THE ASSOCIATION OF BRITISH MANUFACTURERS  
OF PRINTERS' MACHINERY (PROPRIETARY) LTD.

Exhibition Organisers: **F. W. BRIDGES & SONS LTD.** Grand Buildings, Trafalgar Square, London, W.C.2, England



The Tenth International  
**PRINTING MACHINERY**  
and  
**ALLIED TRADES'**  
**EXHIBITION**  
OLYMPIA—LONDON  
**5th—16th JULY 1955**

**SAVE 10%**

**SUPERSEDED MODEL ...  
BRAND NEW ... LIMITED QUANTITY ...**

## WESEL

### Heavy Duty Proof Press

- ★ Foolproof mechanical safety device
- ★ Bed size 12 $\frac{3}{4}$ " x 29"    ★ Automatic stopping
- ★ Heavy construction withstands stresses and eliminates vibration
- ★ Grease-sealed lifetime bearings    ★ Unibrake motor
- ★ Ink rollers with synthetic rubber covering
- ★ Variable speeds—25 to 50 impressions per minute

*See Your Dealer or Write Direct To:*



Effective March 1, 1955

**\$1255<sup>50</sup>**

F O B, SCRANTON, PA.

## WESEL MANUFACTURING COMPANY

1141 N. Washington Avenue

Scranton 9, Penna.

## TWO BIG REASONS WHY ACCURATE STEEL RULE CUTTING DIES LEAD

# 1

HAIR LINE REGISTER

# 2

SAME DAY SERVICE

STEEL RULE  
CUTTING DIES



High Label Dies



Die Cutting Jackets  
for Platen Press



Die Cutting Jackets  
for Cylinder Press

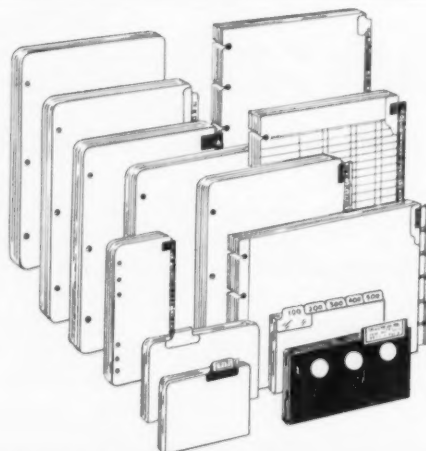
"You recently made up a set of dies for us—that had previously been produced elsewhere and proved unsatisfactory. The register was away off. Your dies really hit it on the nose—colors we ran."

Actual letter on file

"Very Accurate Die is checked to 1/1000 inch by 3 (one) die maker."



**ACCURATE**  
STEEL RULE DIE MANUFACTURERS  
22-24 W. 21 ST. • N. Y. 10, N. Y. • CHelsea 2-0860-1



## INDEXES TO MEET YOUR EVERY DEMAND!

Stock Or Made To Order

Prompt Quotations—Job Getting Prices!

The illustration above shows only a small variety of the Indexes and Guides made and stocked. Send your specifications for prompt quotations, job getting prices, or, take advantage of our free design service, sample Indexes and literature.

Aids To Help You Sell This Growing Market

Prepare, now, with our FREE Aids to sell this growing, big profit market. Your prospects are everywhere including your present customers.

Be Profit Minded, Write "Clem" Today For The Free Details.



97 Reade St., New York 13, N. Y.  
426 S. Clinton Street, Chicago 7, Ill.

## LITH-KEM-KOTE

to the **N**<sup>th</sup> degree  
the **NEW**

**LITH-KEM-KOTE N**

A new formula, to give you the best surface coating on the market today. LITH-KEM-KOTE "N" will give smoother, easier coating, reduce humidity problems to a minimum, enable plate storage after coating but before developing, will give long press runs, can be used full strength or diluted and you'll need less per plate. Write for your sample today!

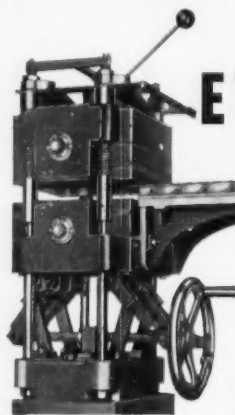
**FREE**  
Sample kit and  
technical data.  
Use coupon.

LITHO CHEMICAL  
& SUPPLY CO.  
46 Harriet Place, Lynbrook, L. I., N. Y.  
We want to try LITH-KEM-KOTE "N".  
Send sample and all details.

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_



## MAKE YOUR OWN RUBBER PLATES IN THE EVA-PRESS



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

Available in 110 volt,  
220 volt, or other  
specifications

### SPECIFICATIONS

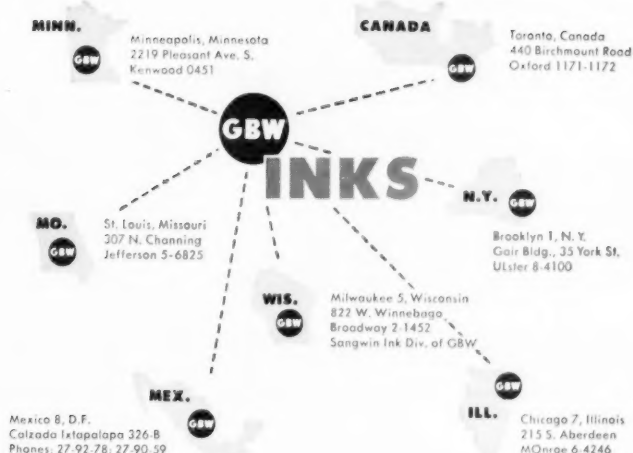
- Platen 11" x 13".
- Inside chase 10" x 12".
- Over 50 tons uniform pressure.
- Electrically heated—thermostatically controlled.
- Requires 17" x 28" floor space.
- Stands 37" high.
- Mounts on bench 23" high.
- Shipping weight 600 lbs.

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

**AMERICAN EVATYPE CORP.**

735 OSTERMAN AVENUE

DEERFIELD, ILLINOIS



## IS IT RED OR IS IT BRONZE?

If you've ever OK'd a brilliant red only to find it lifeless with a bronze top a few hours later, then you'll be interested in this report—

Gaetjens, Berger & Wirth, Inc. has developed a red ink that holds bronzing to an absolute minimum. It looks as good dry as it does when wet . . .

It is a clear, transparent red of medium shade that is ideal for a red and black job because of its excellent contrast with black . . .

It can be used on a single color press or a two-color press as it has excellent trapping qualities when used first down . . .

Order Brilliant Red. For an offset ink, ask for Brilliant Red #30618. If you prefer, we will send you a color swatch of this outstanding red.

## GAETJENS, BERGER & WIRTH, INC.

*Traditionally Fine Inks for over a Century—*



Please send me your free pocket-sized manual "Using Ink" that helps pressmen solve simple everyday ink problems.

To reduce bronzing, please send me your new Hi-Fi Mix, which adds finish, helps trapping and speeds the drying of the ink.

State quantity of Hi-Fi Mix needed \_\_\_\_\_

Your name \_\_\_\_\_

Your address \_\_\_\_\_



Please send to your nearest GBW factory

**AMERICAN PRESENTS**

# NUMBERAMA

**THE ALL-AMERICAN LINE FOR 1955**

**WRITE FOR FULL DETAILS**

123456  
12345  
251945  
65432  
5432

123456  
12345  
23456  
234  
123  
56

**AMERICAN NUMBERING MACHINE CO, BROOKLYN 8, N.Y.**

## WHAT A BREAK... for '55!

Don't be afraid of prosperity . . . it's here for a long time to come . . . take ADVANTAGE of it. Grab the "breaks."

Thanks to the thousands of orders you've given us, since V-E Day our costs of building and merchandising have been cut to the bone. And we have over the years taken a profit mark-up of only 2% or less. That's why the Many-Purpose . . . Many-Profit "Goldmine" BAUMFOLDERS are priced so low.

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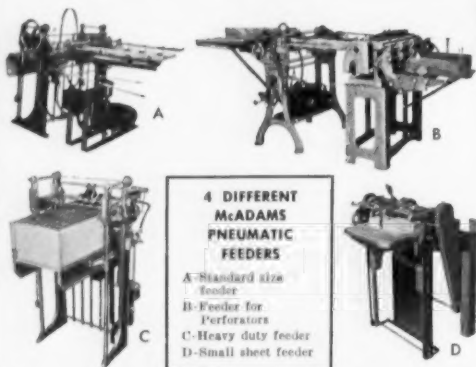
The 17½ x 22½ five-fold "Junior Jet" automatic Folder, cutter . . . scorer . . . perforator, with Friction Feed . . . only \$100 initial and \$48 a month out of your increased profit for 30 months. The 22 x 28 and the 25x38 and the 30 x 46, likewise low-priced, on pay-for-itself terms over 30 months . . . just a small share monthly of your increased earnings.

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WITH McADAMS PNEUMATIC, AUTOMATIC SPEED FEEDERS**

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ESTABLISHED 1942

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Specify by name of machine desired.

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PRODUCTS**  
Since 1882

Since 1942

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- SINGLE 1/2 INCH BLADE FORMING MACHINE

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**DIFFERENT**  
*paper*

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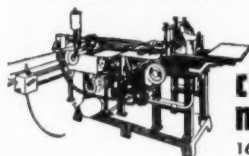
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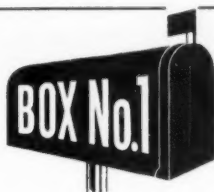


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ATF-WEB, 17 x 22", as is .....	4,500
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Display classified sold by column inch with discounts for larger space and three or more insertions. Sample rates: One inch used one time, \$21; used 12 times, \$16 per insertion. Two to four inches used one time, \$19 per inch. Full rate schedule on request. Please send payment with order.

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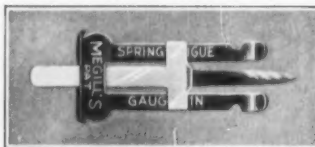
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OVERLAY BOARD**

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 PLATE  
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MODEL V-103A  
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Write for information on this and other models.

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**Good for Hand Binding and Labeling**

**BECAUSE PAM-X LIQUID CONCENTRATE**

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 INFRA-RED DRYER\***  
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Removes dirt, dust, lint and dry spray from paper while printing.

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HARRIS L/T 21 x 28 offset press, less than 5 yrs. old. Complete with many extras. A real buy for the money. The Schenker Co., 2301 W. Wabansia Avenue, Chicago, Illinois.

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...and many other fine, useful types.  
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Six books in this fast-growing new field.

**Proofreading**

Five books, some of which are essential to accurate printing.

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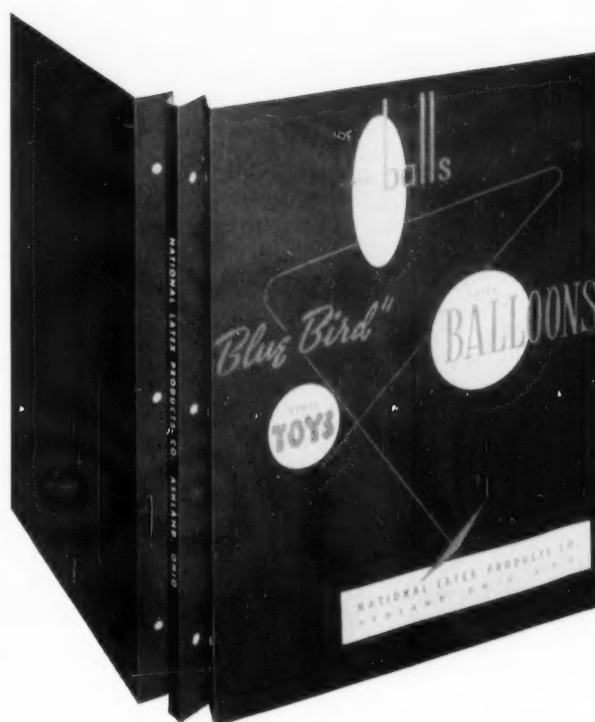
Three books.

Book Department  
**THE INLAND PRINTER**  
309 W. Jackson Blvd.  
Chicago 6, Illinois



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# Buckeye Cover

THAT'S because of the scoring and folding quality of this famous cover stock, made of rags and finest purified wood pulp. Its toughness assures sharp scores without cracking, no fuzzing on the folds.

The new loose-leaf catalogue cover of National Latex Products Co., Ashland, Ohio, is a good example of the unbeatable combination of Buckeye Cover and fine printing craftsmanship.

Richland Printing Company of Mansfield, Ohio, chose 80 lb. Standard White Buckeye Cover,

Antique finish, for this job, printed it by offset lithography in three colors — black background, red lettering, yellow panels.

In specifying Buckeye Cover for your catalogue, you can choose from standard white, the dramatic new Hi-White and 14 beautiful, clear colors, 4 weights, 9 finishes.

The score's in favor of Buckeye Cover, but that isn't all. Its printability by any method—letterpress, offset, gravure — is unexcelled. THE BECKETT PAPER CO. Makers of Good Paper in Hamilton, Ohio, since 1848.

# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ The Bright Young Printer was applying for employment with an unusually successful printing company. During the course of the interview, he asked the Personnel Manager:

"Does the company pay for my Blue Cross?"

Came back the answer: "No, you pay for it; it's deducted from your salary."

BYP: "The last place I worked for they paid it."

PM: "Did they pay your Group Insurance, too?"

BYP: "Sure."

PM: "Did they have profit-sharing?"

BYP: "Certainly."

PM: "Two and three weeks vacation with pay?"

BYP: "Yep."

PM: "A guaranteed annual wage?"

BYP: "Yes, and they also had bonuses and gifts for your birthday."

PM: "Then why did you leave?"

BYP: "The company went bankrupt."

★ Printers and lithographers (what's the difference?) are poor cooperators at the plant level, or so it seems. Three national organizations of printers and lithographers tried some weeks back to forestall increases in paper prices by the paper mills. Top officials of the three groups sent wires to all major paper mills and tried to get various printers interested in joining the campaign to hold the line on prices. The printers just didn't respond.

Mill executives replied in various ways. All of them indicated appreciation for the problems raised; several said they would carefully consider the points made by LNA, NAPL and PIA officials against paper price hikes. Some mill men expressed devotion to maintenance of fair pricing practices "while providing the finest papers at the lowest possible cost." Several of them pointed out that they had no control over important paper production cost factors.

★ The "Horse and Buggy Printer" is dead. Last month, deep in the Louisiana country, there passed one of America's best-loved characters in the printing art. Elrie Robinson, who ran the *St. Francisville Democrat* for 49 years, was 71 years old when he was stricken in his office.

Mr. Robinson's nickname was derived from the book of the same name which he wrote and published in 1939. In that story, he described his fabulous collection of old and rare type faces and cuts. He was a member of the American Institute of Graphic Arts and the Society of Typographic Arts.

★ **PRINTER'S INC-LINATION:** Some day when the mood is ripe,/ We're gonna take a stick of type/ And mess it up for good!/ We'll be glad to run the risk/ Of sticking in an asterisk/ Where it should *not* have stood! (*—York Trade Compositor*)

★ We like Oscar Hammerstein's parody on cocktail-party conversation: "yatata, yatata, yatata." We go to a good many such parties and the net result is always the same: more and more yatata and yatata. And printers' cocktail parties are the worst kind, to paraphrase George Gobel.

Cocktail parties seem to have become an essential part of modern social life. Brooks Atkinson calls them "the most barbaric institution."

"Like buffet lunches and dinners," Mr. Atkinson amplifies, "the cocktail party is basically insincere. The guest is cheaply valued, hurriedly greeted and thrust among strangers, serviced in passing, and dismissed with a minimum of inconvenience to the host. The conversation is desperate and mechanical amid a bedlam and hubbub of a graceless social occasion. The cocktail party has the form of friendship without the warmth and devotion. It is a device for getting rid of social obligations hurriedly *en masse*, or for making overtures toward more serious social relationships, as in the etiquette of ———."

We had to cut that last word out because it's against our principles to print such language in a printer's publication. If you can't guess it, send us a self-addressed stamped envelope and we'll type it on a plain piece of paper and send it to you. No postcards, please! You might tell us what *you* think of cocktail parties, too!! If we sound bitter, it's because our doctor has ordered us to stay away from alcohol.

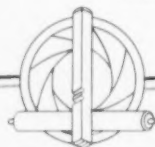
★ Share Your Knowledge with the bosses' customers seems to be the motto of the Providence Club of Printing House Craftsmen. Members have started an eight-week study program called, "Planning for Printing."

Topics to be covered during the nightly sessions include, "Preparing Copy for the Printer," "Preparing Art and Type for Photoengraving," "Effective Re-use of Art and Plates," "Effective Use of Letterpress Printing," "Effective Use of Lithography," "Effective Use of Silk Screen Process," and "Effective Use of Paper." Cost of series is \$8; students \$4.

There's no copyright on the idea. Why not sponsor such a series for your town's buyers of printing? It's one of the most effective good-will builders we know of.

★ **THE LAST WORD** is no longer the last word—from the standpoint of time written, that is. Newest feature in *IP* is *Newsletter*, this month on page 43, actually written some four or five days later than "The Last Word," and printed just in time to catch the gathering and stitching at mail time. It's written one day, set and printed the next, tossed into the gathering machine hoppers the third.

★ **THE VERY LAST WORDS:** If you add only five words a month to your vocabulary, in a single year your friends will wonder who in the hell you think you are!



The Eliot Indian Bible, published in the Algonquin language, was the first printed in America. Started in 1659, the 2000-copy edition took four years to print!

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# INTERTYPE HIGH-SPEED Machines

*have unmatched  
capacity*

ALL INTERTYPE High-Speed Machines can operate faster than the standard speed of wire transmission Teletypesetter circuits—and they also offer unmatched capacity. That combination can mean big savings.

For example, by composing speech texts in 7 point instead of 8 point, a minimum space saving of 15% is possible. With a machine of rigid two-magazine design—5 point for classified and 8 point for news—a second machine or frequent magazine changes would be necessary. An Intertype Model C3, carrying three magazines, is the right answer.

That's just one of the benefits of Intertype High-Speed versatility—the composition of syndicated serials and box scores is another. In addition, Intertype High-Speed 1, 2 and 3 magazine models allow you to add even a fourth magazine to an existing machine in order to provide for future expansion of your typesetting range. Your machine won't become obsolete for the lack of flexibility. Specify Intertype ... the machine that looks ahead!

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